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WILLIS'S ROOMS,

KING STREET, ST. JAMES'S SQUARE.

A CATALOGUE
OF THE
PEEL HEIRLOOMS

INCLUDING
FINE ENGRAVINGS,
CLOCKS, CANDELABRA,
DECORATIVE FURNITURE,
CHINA, CURIOS,
SCULPTURE,

By NOLLEKENS, MILLIGAN, T. KIRK, RYSBRACH, ROUBILIAC,
F. CHANTREY, THORWALDSEN, WYATT, GIBSON,
and others; also the

COLLECTION OF PICTURES

Including the TWO CELEBRATED PORTRAITS by VAN DYCK,
and others;

Which will be Sold by Auction by Messrs.

ROBINSON & FISHER

AT THEIR ROOMS, AS ABOVE,

On THURSDAY, MAY 10th, 1900,

And following day, at ONE o'clock precisely each day.

May be Viewed the Friday and Saturday, also the Monday, Tuesday
and Wednesday prior, and Catalogues had of Messrs. POWELL & BURT,
Solicitors, 28 & 29, St. Swithin's Lane, E.C.; and of the Auctioneers, at
their Offices,

WILLIS'S ROOMS, King Street, St. James's Square.

Vieux Tableaux

15.1.04 *Gri au Paris*
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PEEL HEIRLOOMS IN COURT.

Sale of Six Paintings Being Contested
 in Paris. 9.6.07

The Peel heirlooms were discussed by the First Chamber of the Civil Tribunal of the Seine yesterday, when Me. A. Bureau, on behalf of the trustees, sought recovery of six paintings sold by Sir Robert to M. Kleinberger, an art dealer in the rue de l'Echelle, or payment of 300,000fr.

These works formed part of the famous Drayton Hall collection, which was left by the elder Peel under a deed of entail executed July 27, 1820, and is now under the care of two trustees: M. Daniel von der Heydt, 23 Bayreutherstrasse, Berlin, and Mr. Percival Johnson Burt, of London. They are bringing the present action against Sir Robert Peel and M. Kleinberger.

It is alleged that in 1898 the baronet removed several works from the gallery and illegally sold them to M. Kleinberger in order to pay his debts. There were two Rembrandts and a Ruysdael, for which he received 27,000fr. Then a portrait of Sheridan and another of Pitt by Gainsborough, 45,000fr.; lastly, a portrait of Lady Peel, by Lawrence, 24,000fr.

On hearing of these transactions the trustees laid a complaint before the prosecuting officials of the Seine Department, but criminal proceedings could not be brought against the dealer because he had acted in good faith, nor against Sir Robert Peel, because he could not be said to have robbed himself.—Figaro.

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V. The Lots to be taken away and paid for, du pro genuine and authentic or not, with all faults and errors of description, at the Buyer's expense and risk, within Two days from the Sale; Messrs. ROBINSON & FISHER not being responsible for the correct description, genuineness, or authenticity of, or any fault or defect in, any Lot; and making no warranty whatever.

VI. To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can on any account be removed during the time of Sale; and the remainder of the Purchase-Money must absolutely be paid on the delivery.

VII. Upon failure of complying with the above Conditions, the money deposited in part of payment shall be at the disposal of the Trustees; all Lots uncleared within the time aforesaid shall be re-sold by public or private Sale, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale.

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	Price in 1900
9s. ...	£105
5s. ...	£733 10s.
12s. ...	£320 5s.
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9s. ...	£120 10s.
1s. ...	£157 10s.
1s. ...	£278 5s.

CATALOGUE.

FIRST DAY'S SALE.

On THURSDAY, MAY 10th, 1900,

At ONE o'clock precisely.

ENGRAVINGS—Framed.

LOT

- 1 Scenes from Shakespeare, 5
- 2 Ditto, 4
- 3 Ditto, 4
- 4 Ditto, 4
- 5 Ditto, 4
- 6 Ditto, 4
- 7 Nature, by Doo, after SIR THOMAS LAWRENCE, presented
by the artist to Mrs. Peel
- 8 FORE's Engravings—Foxhounds, King's Harriers, and
Racing Scenes, 3
- 9 Ditto Coaching Recollections—"Allright," The Olden
Time, Pulling Up to Unskid, and Waking Up, 4

LOT

- 10 The Mail Coach, The Mail Coach in a Snowstorm, Ditto in a Thunderstorm off Newmarket Heath, and The Celebrated "Tom Thumb," the property of G. Osbaldiston, 4
- 11 Hunting Recollections, 4
- 12 Newmarket, proof, with numerous portraits
- 13 Sir Wm. Yates, and Village Politicians—2
- 14 Buonaparte, by T. LUPTON, after LEFÉVRE, and Napoleon le Grand, by SIMON, after CARLE VERNET
- 15 Buonaparte, by J. LONGLIN, after LE GROS, and Napoleon Buonaparte, by COOPER, after DAVID
- 16 Napoleon Buonaparte, from a drawing taken by CAPT. DODGIN of the 66th Regiment, at St. Helena, 1820
- 17 "J'Attendais," after GRENIER, et "Départ de l'Ile d'Elbe," by BLANCHARD, after GOUBAUD
- 18 Buonaparte, fine print, by BARTOLOZZI, after APPIANI, R.A.
- 19 Napoleon after Death, by CALAMATTA, after the Model by DR. AN TOMMARCHI
- 20 Charles, Viscount Whitworth, together with letter from Lord Powerscourt, May 8, 1817
- 21 Buonaparte, Premier Consul, by DELPACHE, after BELLINI, and Field-Marshal Duke of Wellington, by COUSINS, after SIR T. LAWRENCE
- 22 Mrs. Woffington, by MCARDELL, after A. POND, and A Portrait of an Author
- 23 A Portrait of Joan de Witt
- 24 Charles Maurice de Talleyrand-Perigord, by BOUCHER, after GÉRARD
- 25 Talleyrand with autograph letters from Lord Whitworth and others and Charles Maurice Prince Talleyrand, by T. HODGETTS, after SCHEFFER, 2

LOT

- 26 Buonaparte, proof, by LINGES, finished by R. COOPER, after ISABEY
- 27 Admiral Ruyter and Albert Durer, proof, 2
- 28 Duc de Vendome and The Earl of Peterborough, fine proof, 2
- 29 Duke of Wellington on Horseback, PERCIVAL, and Portraits of 2 Russians, 4
- 30 John Knox, by G. T. DOO, after SIR D. WILKIE
- 31 The Shepherd's Prayer, fine proof, after SIR E. LANDSEER
- 32 Death of General Wolfe, by WOOLLETT, after SIR B. WEST
- 33 The Duke and Duchess of Wellington revisiting the Field of Waterloo, after LANDSEER
- 34 Lot and his Daughters, after GUIDO RENI, The Incredulity of St. Thomas, after VAN DE WERF, and The Marriage of St. Catherine, after PARMEGIANO
- 35 The Preaching of John Knox, by T. G. DOO, after SIR D. WILKIE
- 36 John Knox Preaching, proof, by T. DOO, after WILKIE
- 37 The Shepherd's Prayer, fine proof, after SIR E. LANDSEER
- 38 Bolton Abbey in the Olden Time, by S. COUSINS, after SIR E. LANDSEER
- 39 The Order of Release, after SIR J. E. MILLAIS, fine proof
- 40 Napoleon Buonaparte, 2; Peter the Great, and 1 other—4
- 41 Shakespeare, Souverow, and Talleyrand—3
- 42 Shakespeare, Peter the First, and 2 others—4
- 43 Garrick between Tragedy and Comedy, proof, by S. W. REYNOLDS, after SIR J. REYNOLDS, and 4 others, Garrick and Mrs. Siddons—5

LOT

- 44 Aurora, by R. MORGHEN, after GUIDO RENI, and Figure
and Chariot, by VOLPATO, after GUERCINO
- 45 Hawking in the Olden Times, by S. COUSINS, after SIR E.
LANDSEER, proof
- 46 A Portrait of three Judges seated at a Table, fine mezzotint
proof
- 47 Italy, by J. T. WILLMORE, after TURNER
- 48 Napoleon le Grand, by A. BOUCHER, after GERARD
- 49 Louis Seize, by GRAVER, after CALLET
- 50 George IV., by W. FINDEN, after SIR T. LAWRENCE, proof
- 51 Dutch Interior with figures drinking, after MIERIS
- 52 The Assumption, by SCHIAVONE, after VECELLI
- 53 St. Cecilia, fine proof
- 54 La Vierge aux Palmieres, by A. MARTINET, after RAPHAEL,
and La Vierge de la Maison d'Albe, by DESNOYERS,
after RAPHAEL, a pair
- 55 The Last Supper, by R. MORGHEN, after L. DA VINCI
- 56 The Descent from the Cross, by TOSCHI, after RICCIARELLI
- 57 The Transfiguration, by R. MORGHEN, after RAPHAEL
- 58 La Sacra Famiglia, by P. ANDERLONI, after RAPHAEL
- 59 La Madonna de S. Sisto, by F. MÜLLER, after RAPHAEL
- 60 Exteriors of Inns, a pair, by WOOLLET, after DUSART
- 61 Europa, by BERVIE, after G. RENI
- 62 W. Wyndham, George Byng, George Baillie, and The Right
Honble. Sir George Rooke—4
- 63 The Right Hon. Sir George Yonge, Earl of Moira, John,
Duke of Marlborough, and The Right Hon. Silvester
Douglas—4

LOT

- 64 Mr. Horace Beckford, by CONDÉ, after COSWAY, and The Right Hon. W. Pitt
- 65 Viscount Whitworth, Wm. Yates, and La Veuve de Soldat—3
- 66 Murillo, General Monck, and a Judge—3
- 67 Lesbia and Miss Bowles, a pair, by TURNER, after SIR J. REYNOLDS, and His Royal Highness the Duke of Clarence, by LAILLEUR, after COSWAY, R.A.—3
- 68 The Right Hon. Henry Addington, and a fine mezzotint portrait of Curran, after SIR T. LAWRENCE—2
- 69 The Earl of Sandwich, by GREEN, after ZOFFANY; Warren Hastings, by WATSON, after SIR J. REYNOLDS; William Pitt, after GILLRAY; and J. C. Curwen, by HODGES, after SMIRKE—4
- 70 William Walsh, by FABER, after KNELLER, unfinished plate; Charles, Count of Peterborough, by SIMON, after DAHL; Lord Clive, by CORBETT, after GAINSBOROUGH; and Sir Joseph Mawbey, by DIXON, after R. E. PYNE—4
- 71 William Wilberforce, by HODGES, after RISING; Right Hon. William Pitt, by GEORGE CLINT, after HOPPNER; Sir John Fielding, by DICKINSON, after PETERS; and Lord John Townshend, by JOHN JONES, after SIR J. REYNOLDS—4
- 72 William Wyndham, Secretary of War, unfinished plate; Right Hon. Henry Pelham, by HOUSTON, after HOARE; The Hon. Thomas Erskine, by CLINT, after SIR T. LAWRENCE; and The Hon. Colonel Townshend, by MCARDELL, after T. HUDSON—4

LOT

- 73 The Right Hon. Robert Dundas, by WM. SHARP, after RAEBURN; Sir Jeffery Amherst, by WATSON, after REYNOLDS; David Hartley, by ROMNEY, after WALKER; and John Hely Hutchinson, by J. WATSON, after REYNOLDS—4
- 74 Colonel Barré, by HOUSTON, after HAMILTON; Right Hon. George Granville, by HOUSTON, after HOARE; Edmund Burke, by HARDY, after SIR J. REYNOLDS; and Sir Samuel Romilly, by J. W. REYNOLDS, after GREGAN—4
- 75 The Right Hon. Wm. Brownlow, by HODGES, after STEWART; Sir E. Francis, by LUPTON, after LONSDALE; Molyneux, Lord Shuldham, by DICKINSON, after DANCE, R.A.; and Lord Richard Cavendish, by J. R. SMITH, after SIR J. REYNOLDS—4
- 76 The Right Hon. Brass Crosby, by DICKINSON, after PYNE; Right Hon. C. J. Fox, by G. W. REYNOLDS, after J. R. SMITH; Charles Townshend, Chancellor of the Exchequer, by DICKSON, after REYNOLDS; and R. Burke, by J. WARD, after REYNOLDS—4
- 77 The Right Hon. George, Lord Pigott, by SCAWEN, after POWELL; Sir George Savile, Bart., by BASIRE, after B. WILSON; George Tierney, by W. NUTTER, after L. F. ABBOTT; and Sir Watkin Lewis, by W. DICKINSON, after DICKINSON—4
- 78 Edmund Burke, by J. WATSON, after SIR J. REYNOLDS; Henry Grattan, by V. GREENE, after WHEATLEY; Lord Viscount Howe, by WATSON, after GAINSBOROUGH; and The Hon. Augustus Keppel, by DICKINSON, after ROMNEY—4
- 79 The Right Hon. Sir John Cust, by WATSON, after REYNOLDS; Right Hon. Thomas Erskine, by BLYTH, after HOARE; and The Marquis Cornwallis, by HOMBORNE, after WATTER—3

LOT

- 80 The Right Hon. Sir J. Fox, by W. PETHER, after NOLLEKENS, and Sir Chas. Grey, by J. COLLYER, after SIR THOS. LAWRENCE—2
- 81 William Beckford, James Townshend, John Sorbridge, and the Right Hon. John Foster—4
- 82 Thomas Penn, by MARTIN, after DAVIS ; Frontispiece to John Wilkes' Book ; Sir Chas. Bunbury, by WATSON, after REYNOLDS ; and Sir Walter Blackett, by FITLER, after REYNOLDS—4
- 83 Richard Kempenfeldt, by EASON, after TILLY KETTLE ; Curran, by WAGSTAFF, after SIR J. REYNOLDS ; Mr. Sargent Glyn, John Wilkes, and the Rev. John Horne, after HOUSTON ; Capt. James Cook, by SHERWIN, after DANCE ; and Sir Wm. Jones, after SIR J. REYNOLDS—5
- 84 Lord Paget on Horseback, by V. GREENE, after STUBBS ; Henry Pelham and his Secretary, by HOUSTON, after SHACKLETON ; Right Hon. Spencer Compton, by PELHAM, after KNELLER, 4 in 1 frame ; and The Right Hon. Sir J. Fox, by MEYER, after SIR J. REYNOLDS—5
- 85 The Right Hon. William Wyndham, by S. JONES, after SIR J. REYNOLDS ; Right Hon. Lord Grenville, by S. W. REYNOLDS, after HOPNER ; John, Earl of Rothes, by MCARDELL, after SIR J. REYNOLDS ; and The Right Hon. C. J. Fox, by JONES, after REYNOLDS—4
- 86 Lord Gambia, by CLINT, after BEECHEY ; Right Hon. Robert Walpole, by SIMON, after KNELLER ; Right Hon. Horatio Walpole, by SIMON, after VAN LOO ; and Right Hon. Charles, Lord Cathcart, by MCARDELL, after SIR J. REYNOLDS—4

LOT

- 87 The Right Hon. Sir William Pitt, by BARTOLOZZI after GAINSBOROUGH, fine proof; General Elliott, by EARLOM, after SIR J. REYNOLDS; John Howard, by EDMUND SCOTT, after MADDERBROWN; and The Right Hon. W. Pitt, by J. JONES, after G. ROMNEY—4
- 88 The Hon. Duncan Forbes of Culloden, after T. DAVISON; John Wilkes, printed for Carrington Bowles; Right Hon. Isaac Barré, by JOHN HALL, after C. J. STEWART; and The Right Hon. Thomas Grenville, by C. TURNER, after HOPPNER—4
- 89 The Right Hon. Sir Robert Walpole, by T. FABER, after VAN LOO; Right Hon. Sir Thos. Orde, by J. JONES, after ROMNEY; Edward, Lord Ellenborough, by C. TURNER, after SIR THOS. LAWRENCE; and The Right Hon. Thos. Duncan, by EARLOM, after COPLEY—4
- 90 Lieut.-General the Hon. H. E. Fox, by TURNER, after PHILLIPS; Major-General James Wolfe, by HOUSTON; Wm. Pulteney and The Right Hon. Arthur Onslow, by FABER, after HYSING—4
- 91 The Hon. George Wade, by FABER, after VAN DIEST; John, Duke of Marlborough, by VIRTUE, after KNELLER; and R. Brinsley Sheridan, by J. HALL, after SIR J. REYNOLDS—3
- 92 The Right Hon. J. Craggs, by SIMON, after KNELLER; Right Hon. Bilson Legge, by HOUSTON, after HOARE; Right Hon. Henry Grattan, by GODBY, after POPE; and A View of the House of Peers, 1742—4
- 93 Four etchings, Dogs' Heads and Donkeys, in 2 frames, by SIR E. LANDSEER
- 94 Fox in Landscape and Dog with Fishing Rod, 2 etchings, by SIR E. LANDSEER

LOT

- 95 Deerhound with Shepherd's Crook and Hat, and Dead Stag and Eagle, 2 etchings, by SIR E. LANDSEER
- 96 An Equestrian Subject and Dogs and Rabbits, 2 etchings, by SIR E. LANDSEER
- 97 Dogs at a Rabbit Hole and Lady Spence, 2 etchings, by SIR E. LANDSEER
- 98 The Beggar and Butcher's Dog, 2 etchings, by SIR E. LANDSEER
- 99 Buildings and Trees and Highland Scene, 2 etchings, by SIR E. LANDSEER
- 100 Woburn Abbey and Game at Cards, 2 etchings, by SIR E. LANDSEER
- 101 The Return from Deer Stalking, etching, by SIR E. LANDSEER
- 102 His Grace The Duke of Wellington, after SIR T. LAWRENCE
- 103 Virgin and Child, by R. MORGHEN, after TITIAN; A Portrait of a Lady, by T. RHYL, after ROSS; and The Cottage Girl, by TURNER, after GAINSBOROUGH

SCULPTURE.

36

- 104 A marble Bust of David Garrick

alans

- 105 A ditto of the Right Honourable Charles James Fox

19 1/2

- 106 A pair of green serpentine marble Columns on statuary marble bases

columns

- 107 A fine antique white marble Group, "Lion and Horse," found at the ancient city of Aventicum

11

- 108 A marble Bust of WYNDHAM, finely sculptured by NOLLEKENS, 1811, with bronze drapery

	LOT		
22	109	A ditto of PERCIVAL, by NOLLEKENS, 1813	<i>same</i>
	110	A pair of fine Irish marble Columns on statuary marble base	
51	111	A statuary marble Bust of Milton	<i>104</i>
70	112	A ditto of ADMIRAL LORD NELSON, by W. MILLIGAN	<i>20</i>
	113	A pair of granite Columns on moulded bases	
21	114	A Bust of Napoleon, after CANOVA	<i>14 anns worth</i>
	115	A serpentine green marble Column	
	116	A statuary marble Bust of Oliver Cromwell	
	117	An Irish marble Column on moulded statuary base	
	118	A statuary marble Bust of George Washington	
	119	A grey granite Column on moulded base	
	120	A statuary marble Bust of Franklin	
	121	A red granite Column on circular base	
	122	A pair of Egyptian bas-reliefs, Heads, male and female, from Nineveh	
26	123	A marble Bust of William Shakespeare	<i>Wickfield</i>
	124	A pair of fine green marble square-shaped Columns on bases	
	125	A statuary marble Bust of Croker, by T. KIRK, Dublin, 1819	
17	126	A statuary marble female Bust	<i>10 anns</i>
	127	A pair of red scagliola Columns	
	128	A pair of Ditto	
105	129	A MARBLE BUST of Mr. William Pitt, afterwards Earl of Chatham; purchased at the <u>Stone sale</u> , Lot 771.	<i>same</i> <i>278)</i>
26	130	A MARBLE BUST of Philip Stanhope, Earl of Chesterfield; purchased at the <u>Stone sale</u> , Lot 772	<i>Wickfield</i> <i>26p.</i>
11	131	A pair of square red granite Columns with moulded bases	
32	132	A MARBLE BUST of Waller, by RYSBRACH, 1728	<i>same att</i>

LOT

- 550 133 A MARBLE BUST of Prior, an exquisite work of *James*
(started 100p) ROUBILIAC; from the Stowe Collection, Lot 751. See
(1848, 130p) full description and other details
- 134 A pair of red granite Columns on moulded bases
- 330 135 A STATUARY MARBLE CIRCULAR SCULPTURED CISTERN or *Sperer*
font with fine Renaissance decorations and acanthus
leaves, bold scroll supports with panthers' heads and
paw feet, on triangular base. Purchased by Sir Robert
Peel from one of the palaces in France
- 40 — 136 A statuary marble Figure of Bacchus treading grapes
- 72250 137 A STATUARY MARBLE BUST of SIR WALTER *James*
(before 100p) SCOTT, the original work by F. CHANTREY, R.A., 1828.
This bust has never been moulded; see Chantrey's note
on his forwarding the bust to Drayton Manor
- 40 138 A marble Bust of Lord Castlereagh, by F. CHANTREY, R.A., *L.° Lombardery*
1828 *(moulded in 1841-2)*
- 10 139 A pair of large red granite Columns with moulded bases
- 7 140 A reclining Figure of Cupid on Irish marble base
- 20 141 A marble Bust of Dryden
- 510 142 A MARBLE BUST of Pope, by ROUBILIAC, the companion *agnew*
to the bust of Prior, which was purchased from the Stowe
sale; formerly the property of Mr. Bindley, of the
Stamp Office, and subsequently of Mr. Watson Taylor +
- 21 143 A pair of jasper statuary marble and Giallo Thermes
- 305 143* A statuary marble GROUP of two Boy Satyrs and Goat,
signed JOHANNES CLAUDIUS DE COCK, 1724 *Sperer*
- 20 144 A statuary marble Bust of Sir Isaac Newton *c d*
- 76 145 A ditto of Mr. William Pitt, afterwards Earl of Chatham, *c d*
a fine work by NOLLEKENS, 1807
- 7 146 A pair of square-shaped red granite Columns on marble
bases

According to Smith, Nollekens took the death-mask of Fox as well as Pitt, and made at least a dozen busts from each. The mask of Pitt and Hoppner's portrait of him from Mulgrave Castle furnished the likeness which Nollekens produced in his masterpiece, the statue placed in the Senate House at Cambridge, 1809. Nollekens is said to have received not less than 15,000*l.* for this statue and the busts. Of the busts he sold seventy-four at 120 *gs.* each, and six hundred casts in plaster at 6 *gs.* each; for the statue he received 3,000*l.*, for its pedestal 6,000*l.*

Of the Pope we read in the diary of Thomas Moore, under February, 1834:— *After 19-5.00*

"He [Peel] took me into another room [at Drayton Manor] to show me what he said I ought to see, the original bust of Pope by Roubiliac, which was done for Lord Bolingbroke. Told him that Rogers had a very fine cast of it, which I find since is a mistake, as Rogers's is the original clay, or model, from which this bust was made, and is remarkable for the fine lines and markings with which it abounds, and which were afterwards softened down or omitted in the marble."

This bust is inscribed "1741. Ad Vivum." It was formerly in Watson Taylor's possession.

	LOT		
600	147	A statuary marble Figure of APOLLO AS A SHEPHERD, a highly finished and beautiful work by THORWALDSEN	<i>Lucien</i>
	148	A scagliola and marble circular Column	
11	149	A pair of red granite marble Columns	
6	150	A statuary marble bust of Johnson, the author	
9	151	A ditto of Southey, by F. CHANTREY, R.A., 1832	
8	152	A pair of red granite Columns with moulded bases	
170	153	A statuary marble Bust of Racine; purchased at the sale of Redpath's effects at Christies', 1857	<i>Hurlbat</i>
310	154	A ditto of Molière, a charming and beautiful work	<i>Jo</i>
255 105	155	A pair of fine French triangular-shaped THERMES with rams' heads, wreaths, &c., decorations, on dove marble plinths	<i>Agnew C. W.</i>
255	156	A statuary marble BUST OF VOLTAIRE, by ROUBILIAC	<i>Agnew</i>
105	157	A DITTO OF ROUSSEAU, by ROUBILIAC	<i>Jo</i>
	158	A pair of red granite Pillars	
160	159	A finely executed marble GROUP, VENUS AND PSYCHE, on oval statuary and dove marble base	<i>Lucien</i>
250	160	A finely executed GROUP, BACCHANTE AND CHILD, by R. J. WYATT, and the Sicilian marble base for same	<i>Mellier</i>
160	161	THE SHEPHERD BOY, by GIBSON, and the scagliola and Sicilian marble pedestal for same	<i>Jo</i>
48	162	A statuary marble Group, Esmeralda and the Goat, on marble base	<i>Wok</i>
48	163	A statuary marble nude Female Figure, on rouge marble base	<i>Jo</i>
4 1/2	163*	A marble Hand with bunch of grapes, on dove marble slab	
4. 107	164	A marble Bust of Lawrence	

* In 1844, by the auctioneer, etc. etc. of London
were sold in Paris for 49,000 fr. & 30,000 fr.
respectively.

LOT

- 15 164* A ditto, His Grace The Duke of Wellington
165 A ditto, Charles I.

DECORATIVE FURNITURE.

- 85 166 A small tortoiseshell and silver mounted Box or CASKET;
presented to Mrs. David Garrick by her esteemed friend
Samuel Johnson, 1762 *Harrisworth*
- 45 167 A pair of small highly finished Pistols and Fittings,
mounted in gold, by LE PAGE, in inlaid Coromandel *Isaac*
wood case, formerly the property of the great Napoleon,
1806
- #22 168 A very beautifully carved shaped front Early English
SIDEBOARD with fine frieze, fluted with vase and decora-
tions, on tapered reeded and carved legs
- 43 169 A small old Chippendale shaped top Stand of fine design,
on carved claw feet *wever*
- 115 170 An old Chippendale Coffee Table, carved rim, on openwork
stem and finely carved claws *so*
- £41 171 A large 6-leaf rare old French LEATHER SCREEN, the panels
finely painted in figure subjects, in panels of the FRENCH
SCHOOL *Isaac*
- 52 172 An old French Louis XV. large shaped top WRITING TABLE
with rich ormolu mounts in scrolls and festoons, fitted
with drawers, on cabriole legs *Harris*
- 37 173 A smaller Ditto, inlaid in thuya-wood, satinwood, &c.,
flowers and masks, bold mouldings and ormolu mounts,
with 3 drawers, top lined morocco
*Presented to Sir Robert Peel by Louis Philippe
after a visit to Drayton Manor.*
END OF FIRST DAY'S SALE.

£ 8420

SECOND DAY'S SALE.

On FRIDAY, MAY 11th, 1900,

At ONE o'clock precisely.

DECORATIVE CHINA, CLOCKS AND CANDELABRA.

LOT

40 174 An important ormolu French Mantel Clock with female figures, on shaped stand and velvet stand *Partonide*

175 A beautiful old Italian majolica Plaque in subject, Warrior returning from an Expedition, and female figures holding wreaths, date 1600

28 176 A pair of fine large DRESDEN CHINA VASES, basket pattern, with fruit and flower subjects in high relief *Seligman*

115 177 A beautiful OLD SÈVRES CHINA SHAPED INKSTAND with inks in form of celestial and terrestrial globes, with bust in centre of Marie Antoinette, dark blue divisions to panels, which are finely painted in birds and flower subjects *C. W.*

370 178 A fine EARLY ITALIAN BRONZE SEATED FIGURE OF A SATYR, forming stand and taper holder, on rouge marble plinth *Durlacher*

19 179 A pair of bronze Cupid caryatide Candlesticks, on rouge marble bases with decorations

LOT

- 30 180 A pair of beautiful Empire 2-handled Vases with classical subjects in friezes, on verte antique marble bases with decorations *Harper*
- 35 181 A pair of old bronze Busts on circular column supports
- 182 An old XV. CENTURY ITALIAN BRONZE TAZZA, supported by 3 winged female figures on dolphins
- 30 183 A pair of finely executed Italian bronze Groups, Satyrs and children, by CLODION, on circular serpentine marble bases *Tregaskis*
- 77 184 A beautiful Italian small bronze reclining Figure of a Man, Wolf, and 2 small figures, on rouge marble base, representing Romulus and Remus *Cutter*
- 20 185 A pair of finely executed bronze Statuettes, Molière and Rousseau, on shaped marble bases with metal mounts
- 155 186 A fine Italian Bronze, "THE WRESTLERS," of rare workmanship, on ebonized and boule plinth with Louis XV. decorations and mounts *Palser*
- 22 187 A pair of fine antique bronze Busts
- 187* A pair of bronze Clapsed Hands—Duke of Wellington's
- 170 188 An important Louis XV. ~~BUHL~~ CLOCK in ormolu, surmounted by a seated female figure, 2 female figures on the pedestal offering flowers, on red tortoiseshell shaped base, by ROQUE, Lario *Bull* *green*
- £2700 c. w. 189 A pair of important LOUIS SEIZE CANDELABRA of 16 lights each, on ormolu pedestals with fine triangular bases, exquisitely chased with rams' heads, winged female figures and Sphinxes, bronze female figures holding pedestals attended by boys with trumpet and ewer. The lower portions wood with fine bronze head, masks, wreaths, and mounts, total height 10ft. 6in. From the Tuileries. These candelabra originally stood on verte antico marble bases too heavy for the mob to remove, the mounts, however, of these were taken off and are now placed on the wooden bases on which they stand *Chiefs* *Empire.*

LOT

- 16
190 A pair of bronze Figures of Boys, emblematic of Fishing and Hunting
- 136
191 A beautiful LOUIS SEIZE DRAWING ROOM MANTEL CLOCK, *Venus seated in car attended by Cupids, drawn by lions, on verte antique marble base with finely chased enrichments, vases, wreaths, goats' heads, &c. friable*
- 50
192 A beautiful LOUIS SEIZE MANTEL CLOCK, *white marble and ormolu, surmounted by a poodle and swan supported by 2 female figures, with 2 urns, rams' heads, trophies and decorations Harris*
- 31
193 A pair of large 7-light finely chased ormolu Candelabra, on reeded column supports, triangular bases, scrolls, &c. *Renton*
- 41
194 A very important 2-handled ETRUSCAN VASE of fine design, black ground with fine decorations in red, in figures and other subjects, with sun head handles, an unusually fine piece, of great antiquity and splendid preservation *Christie*

PICTURES.

LELY.

- 70 *to*
195 An oval Portrait of a Lady.
On canvas. 32in. by 24½in. *Harris*

J. F. HERRING.

- 45
196 Mare and Foal in a Stable, 1854. *Leggatt*
On panel. 12in. by 10in.

~~UNKNOWN.~~

- 12
197 News from the War.
On canvas. 30in. by 25in.

*Engraved**Parker & Engraved*

LOT

SIR WM. ELFORD, BART.

- 5 198 A Landscape, Devonshire Scenery, Sheep, &c.
On canvas. 26in. by 19in.

E. T. PARIS.

- 11 199 The Bridesmaid, from Haines Bailey's "Lay of the
Minstrel." *engraved by J. Bromley*
On canvas. 30in. by 22in.
B.T. 1830

SIR D. WILKIE.

- 120 200 A Portrait of the ARTIST, *with robes of a dog*
see 221 On canvas. 36in. by 28in. *wallis*
Painted in 1841; unfinished
W. OWEN, R.A.

- 21 201 The Woodcutter.

On canvas. 30in. by 25in. *Bischoff*

BARKER, of Bath.

- 100 ✓ 202 A Wooded Landscape with Pool and Cattle in the fore-
ground. *doopen*
Purchased at Lord Carysford's sale, 1828.
On canvas. 36in. by 28in.

LELY.

- 670 ✓ 203 A PORTRAIT OF COWLEY, THE AUTHOR. *Signed.* *agnew*

On canvas. 36in. by 30in. *when young, with character of a*
Shepherd boy holding a flute
Strawberry Hill Sale 1842, 10g.
W. DOBSON.

- 500 ✓ 204 A PORTRAIT OF THE ARTIST IN BLUE DRESS *above as well*
with Greyhound.

On canvas. 54in. by 44in.

For G. Watson Taylor coll.

LOT

CANALETTO.

- 100 / 205 A View of GREENWICH HOSPITAL from the Thames with *Ly*
shipping in the foreground.
Signed.
On canvas. 45in. by 27in.

RAPHAEL.

- 26 206 Madonna, Infant Saviour, and St. John, after.
On panel. Circular—29in. by 29in.

FRENCH SCHOOL.

- 100 / 207 Le Comte de Talleyrand-Perigord. *Capt Harrison*
On canvas. Oval—24in. by 20in.

UNKNOWN.

- 11 208 The Tsar, Peter the Great. *Toom*
On canvas. 31in. by 26in.

C. M. BOUTON [1781-1853]

- 150 / 209 A PORTRAIT OF LOUIS SEIZE IN PINK VELVET *Kleinberger*
COAT, oval; from the Stowe Sale (lot 293). *1774-93*
Formerly in the collection of the Duchesse de Bérry.
On canvas. 32in. by 26in.

PHILLIPS.

- 300 ✓ 210 A Portrait of Lord Byron. *signew*
215 On canvas. 35in. by 28in.

Engraved
A duplicate of picture in 1
possession of Lord Byron in 1844.

Le

27

On canvas. 30in. by 24in.

11½

On canvas. 2lin. by 17in.

850

ag

Ra 1800

87

Robin

R. A. 1800. Blakeslee, N York. 1914.

er The PHILLIPS.

30

On canvas. 30in. by 25in.

65

e w

On canvas. 24in. by 21in.

38

Bischoff

Sale, lot 350. 10 p.

On canvas. 28in. by 24 $\frac{1}{4}$ in.

LOT

RAFFAELINO.

- 40 218 A View of the Calle Alcalá opening on to the 'Prado' at Madrid.

On canvas. 48in. by 30½in.

DE VRIES and D. TENIERS. *dash*

- 145 ✓ 219 An Interior of a Courtyard with numerous figures in conversation, dogs and messenger, peacocks and figures in the distance.

On panel. 36in. by 27½in.

GREUZE. *C.W.*

- 1350 ✓ 220 A PORTRAIT OF MARIE ANTOINETTE.

see 229 On canvas. 24in. by 20in.

*neither of Greuze nor J. m. a.
A pretty French 18th or 19th century work about £300*

SIR DAVID WILKIE.

- 360 ✓ 221 AN INTERIOR WITH FIGURE OF A SMUGGLER. *wallis*

On panel. 18in. by 15in.

*Painted in 1824, Wilkie red 160p for it
engraved into Finsbury gallery*

SLINGELANDT. *over*

- 265 ✓ 222 INTERIOR OF A COTTAGE WITH FIGURES, the principal one of whom is a child saying grace. A dog and a variety of other objects are in the same room.

1824, 708p
From the ~~Pradel~~ Collection. *See* Smith's Catalogue Raisonné, page 55, Part I. Also Vol. I. Waagen's Art Treasures, page 402.

On panel. 14in. by 11in.

Bernal

LOT

W. COLLINS, R.A.

1500 ✓ 223 THE MORNING AFTER A STORM; figures at the end
of a pier, and the engraving. as "The Fisherman on his look-out."

On canvas. 44in. by 33½in.

1829, 400p
R.A.

Screen

W. COLLINS, R.A.

2000 ✓ 224 A WINTER SCENE ON THE THAMES AT RICH-
MOND AND TWICKENHAM; Church in the dis-
tance. In the foreground a group of people, horses,
and 2 figures.

On canvas. 44in. by 33½in.

R.A.
1827, 500p

*engraved**or*

JAN STEEN.

1250 ✓ 225 INTERIOR OF A CABARET WITH FIGURES
drinking and playing at backgammon. Signed.

On panel. 18½in. by 16½in.

y

P. WOUVERMANS.

160 ✓ 226 A LANDSCAPE WITH SANDY HILLS AND
NUMEROUS HORSES AND FIGURES.

2
232

Mentioned in Waagen's Art Treasures, Vol. I.,
page 408

On panel. 14½in. by 13in.

Capt Harris

W. LINTON.

47 227 A Landscape, The Temple of Female Fortune.

On canvas. 42in. by 18in.

LOT

W. VAN DE VELDE.

- 400 / 228 A SEA-SHORE SCENE WITH FIGURES FISHING AND BOATS. *wallis*

See Waagen's Art Treasures, Vol. I., page 412, No. 2.

On panel. 9 $\frac{3}{4}$ in. by 8 $\frac{1}{4}$ in.

GREUZE.

600

- / 229 A FEMALE HEAD. *(a copy) cal 70*

On canvas. 16in. by 13in.

F. WOODWARD.

50

- 230 The Ford, two figures on horseback. *Harper*

On canvas. 16in. by 11 $\frac{1}{2}$ in.

E. W. COOKE, R.A.

75

- 231 Dutch Galliot, &c., St. Peter's Port, Guernsey. *T. H. Ward*

On panel. 22 $\frac{1}{2}$ in. by 18in.

WOUVERMANS.

160

- / 232 AN ASS STANDING ON THE BROW OF A HILL *Kleinberger*

226 in the foreground of a landscape. In the distance are seen a grey horse lying down, a woman with a child, and two other figures.

Engraved by Dunker, No. 21 in the Choiseul Gallery.

Exhibited British Gallery, 1824. See Smith's Catalogue Raisonné, page 229, Part I.

On panel. 13in. by 9in.

*Braacamp, 1771**Choiseul 1772**P. de Banti**St. Victor**1772**1777**1822**1031 fcs**720 fcs**2000 fcs**£41**£29**£80.*

fetched unprecedented prices; they were all bought by Peel of the artist: 'The Morning after a Storm' (R.A., 1829) for 400 gs.; the 'Winter Scene' (R.A., 1827) for 500 gs.; the 'Study of Old Odell as the Cherry-Seller,' which was not exhibited, 1824, for 60 gs.; 'Fishermen carrying down their Nets' (R.A., 1825) for 150 gs. "Old Odell" was Cowper's messenger and letter-carrier at Olney, who, when his donkey died, affectionately skinned his old servant and hung the hide on his cottage wall. The original and complete 'Cherry-Seller,' for which this worthy sat, is a large picture, and includes the donkey.

25

LOT

MOLINAER.

5-20 ✓ 233 AN INTERIOR WITH FIGURES COURTING.

Gooderwell

Signed and dated 1652.

On canvas. 20in. by 16in.

W. COLLINS, R.A.

220 ✓ 234 THE CHERRY SELLER.

Capt. Harris

On copper. 13½in. by 12in.

*a study of "old Odell", Cowper letter carrier
60s*

GUARDI.

18 235 A view of St. Giorgio from The Piazza San Marco.

On canvas. 31½in. by 21in.

GUARDI.

17 236 A view of St. Mark's, Venice, with Doge's Palace and Columns.

On canvas. 31½in. by 21in.

R. P. BONINGTON.

65-0 ✓ 237 A VIEW ON THE GRAND CANAL, VENICE.

James

On canvas. 24in. by 16in.

W. COLLINS, R.A.

520 ✓ 238 A COAST SCENE, FISHERMEN CARRYING DOWN THEIR NETS TO BOATS.

Jo

On panel. 19in. by 13½in.

*Ra
1825, 150s.*

LOT

SIR E. LANDSEER, R.A.

239 THE SHEPHERD'S PRAYER; the engraved work.

On canvas. 50in. by 28in.

S. C. SCHOTEL, of Dort.

240 Coast Scene with fishing boats putting off.

On panel. 25in. by 18½in.

VAN DER HEYDEN.

241 A CANAL SCENE WITH CHURCH AND PUNT
AND FIGURES IN FOREGROUND.

This picture is mentioned in Smith's Catalogue
Raisonné as having been exchanged by Sir Robert
Peel for another by the same master; see page
392, Vol. V.

On panel. 18½in. by 15in.

Figures by Egmont van der Meer

S. SCOTT.

242 A view of London Bridge and St. Paul's from the Thames.

On canvas. 28in. by 15in.

S. SCOTT.

243 A view of Westminster Bridge and the Abbey.

The companion

On canvas. 28in. by 15in.

LOT

P. NEEFS.

21

244 Interior of a Church with figures at devotion. *Peeter*

On canvas. 27in. by 18in.

W. A. VAN DE VELDE.

26

245 A Naval Engagement. *by*

On canvas. 35in. by 23in.

W. MULREADY, R.A.

1240

246 THE CANNON. *Wopsen*

On panel. 33in. by 25in.

Children firing off a small cannon.

Mulready's picture of 'The Cannon' likewise realized an extraordinary sum. It was at the Academy in 1827, when Peel bought it, at Paris in 1855, and at the International Exhibition, 1862.

C. JANSSENS.

68

247 A Portrait of a Boy in lace Collar and Uniform; purchased at Sir H. Bulwer's sale.

On panel. 12in. by 10in.

J. F. HERRING.

31

248 A Mountainous Scene with horses and foals. *by*

On canvas. 36in. by 24in.

J. F. HERRING.

40

249 The Companion. *do*

On canvas. 36in. by 24in.

Of Gainsborough's portrait of Blackstone, which was engraved by J. Hall (for the 'Commentaries') and others, Fulcher repeats a note that Peel bought it for 80 gs.

28

LOT

T. GAINSBOROUGH, R.A.

750 250 A PORTRAIT OF SIR WILLIAM BLACKSTONE.

On canvas. 30in. by 25in.

engraved

SIR W. BEECHEY.

70 251 A Portrait of the Duke of York in Uniform.

On canvas. 28½in. by 24½in.

SIR J. REYNOLDS, P.R.A.

220 252 A PORTRAIT OF BURKE.

Engraved by Watson 1770

On canvas. 30in. by 25in.

SIR J. REYNOLDS, P.R.A.

420 253 A PORTRAIT OF DR. JOHNSON. Mentioned in Waagen's Art Treasures, Vol. I., p. 414.

On canvas. 25in. by 18½in.

SIR T. LAWRENCE, P.R.A.

205 254 A PORTRAIT OF FUSELI, the artist.

On canvas, 56in. by 43in.

J. HOPPNER, R.A.

1500 255 A PORTRAIT OF HIMSELF.

On canvas. 31in. by 25½in.

*Duplicate of portrait
R.A.*

There were three Reynoldses, likenesses of Dr. Johnson, Arthur Murphy, and Burke. The first is a repetition of that which was painted for Mrs. Thrale, and was exhibited by her at the British Institution in 1813. The likenesses of Murphy and Burke belong to different categories. The former was painted for Mrs. Thrale, sold at Streatham, May, 1816, for 102*l.* 18*s.*, bought in 1823 for 94*l.* 10*s.*, and by Mr. Graves in 1832 for 23*l.* 2*s.* It belonged to G. W. Taylor, at whose sale Peel bought it. The history of Burke's portrait is not known to us. If not a Reynolds it is a very good copy of the Thrale portrait which is now at 18, Hyde Park Gardens. "

29

LOT

SIR J. REYNOLDS, P.R.A.

320 ✓ 256 A PORTRAIT OF ARTHUR MURPHY. *ag*

On canvas. 30in. by 25in.

P. LELY.

250 ✓ 257 A Portrait of Wycherley, the Author. *all are 228 Harper*

On canvas. 30in. by 25in.

Engraved & Ruled. See Mrs. Gannon

ADRIAN VAN UTRECHT.

160 ✓ 258 An Interior of a Shop with Figures, hare, grapes, fruit, birds and dog; from the collection of the Marquis de Bretueil. *Rubly*

On canvas. 87in. by 61½in.

LELY.

650 ✓ 259 A Portrait of Nell Gwynne. *seated on a bank, with a lamb* *Whinn*

On canvas. 50in. by 40in.

LELY.

650 ✓ 260 A Portrait of The Countess of Kildare. *holding a fan* *ag*

On canvas. 50in. by 40in.

from coll. Lord de Roos

C. LUCY.

400 ✓ 261 LORD NELSON ON THE "VICTORY," and testimonial signed by various parties. *ag*

On canvas. 77in. by 60in.

Engraved & Sharp

Lucy's 'Nelson in the Cabin of the Victory,' which Sharp engraved, was at the Academy in 1854, and is the best example of the studious and modest painter's workmanship

Haydon's 'Napoleon at St. Helena' is the first painted of that host of repetitions about which the 'Memoirs' of Haydon, vols. ii. and iii., has several grotesque as well as painful notices. Haydon had painted the subject in small in 1829; in 1830 Peel, evidently wishing to help the needy and ambitious artist, called upon him, and gave him a commission to produce on a larger scale the huge and awkwardly composed, yet poetical and impressive design. This he did with infinite pains and prolonged preparations of all sorts; the result is, technically speaking, worth those labours. The price was to be 100 gs.; Peel added 30 gs. more, and was much disgusted by Haydon's exigent ways. 'Napoleon' was exhibited in 1831, and proved a dead failure, though Wordsworth wrote a sonnet in its honour

30

B. R. HAYDON.

LOT

262 NAPOLEON AT ST. HELENA. *The well-known Gallery work, and Manzoni's lines on the picture, written from memory by Mr. Gladstone when at Drayton Manor in 1895. Also note from Haydon.*

On canvas. 108in. by 96in.

Haydon! Let worthier judges praise the skill
Here by thy pencil shown in truth of lines
And charm of colours! I applaud those signs
Of thought, that give the true poetic thrill;
That unencumbered whole of blank and still,
Sky without cloud—ocean without wave;
And the one man that laboured to enslave
The world, sole-standing high on the bare hill,
Back turned, arms folded, the unapparent face,
Tinged, we may fancy, in this dreary place
With light reflected from the invisible sun
Set, like his fortunes; but not set for aye
Like them. The unguilty power pursues his way,
And before him doth dawn perpetual run.

WORDSWORTH.

To B. R. Haydon, on seeing his picture of Napoleon Buonaparte on the Island of St. Helena, in the possession of Sir Robert Peel.

Composed June 11th, 1831. Published 1832.

Haydon made, it is stated, four copies of picture:
1 for Sir R. Peel; 1 for Duke of Wellington; 1 for
Duke of Sutherland; & (presumably) a small
replica for Samuel Rogers at whose sale
in 1856 it was lot 5, sold for 65g.

see Fanny Kemble's 'Records of Childhood,' iii, p. 84

If a small picture of
Napoleon musing at
St. Helena" Haydon
made 25 replicas
between 1824 & 1845

ay

400 /

LOT

LELY.

305 ✓ 263 A PORTRAIT OF ANNA MARIA, COUNTESS OF
SHREWSBURY, AS "MINERVA" *en cal*

From the Stowe sale, lot 333. *65p*

On canvas. 56in. by 49in.

D. ROBERTS, R.A.

110 ✓ 264 THE DEPARTURE OF THE ISRAELITES FROM *Pent*
EGYPT *an architectural composition*

From the collection of Lord Northbrook. 1838, 215p

Engraved

On canvas. 73in. by 51in.

SNYDERS.

100 ✓ 265 A Boar attacked by a Lion. *en cal*

The replica of this work is at the Pinacothek in Munich.

On canvas. 79in. by 68in.

First call? Count Altamira? marked

VAN DYCK.

*Bartolommeo
Giustiniani*

LOT

266

A

FULL-LENGTH PORTRAIT OF A GENOESE

2267
(Annotated)
£20,000

SENATOR about eighty years of age, of a thin countenance, representing a three-quarter view, having a scanty grey beard. A high-crowned black velvet coif covers the head and the dress is composed of an ample black silk robe, a broad full white ruff and ruffles. He is seated in an arm chair, his right hand holding a scroll of paper, his left resting on the arm of the seat. The background is composed of a portion of some noble edifice and adds greatly to the general effect of the figure.

in 1838 on recommendation of

Purchased by Sir David Wilkie, R.A., of the Balbi family, from the Spinola Palace at Genoa for the Right Honourable Sir Robert Peel; exhibited at the British Gallery 1829.

See Smith's Catalogue Raisonné, page 52-53, Vol. 3.

On canvas. 80in. by 46in.

ILAP 84-D23471

VAN DYCK.

LOT

267

*with
266.*

A FULL-LENGTH PORTRAIT OF A LADY when apparently about forty-five years of age, of a round and fair countenance. A cap covers the crown of the head, from whence a muslin ornament of a round form descends on the forehead. The dress consists of a black silk robe with figured sleeves, a large scarf of the same colour, a full ruff of clear muslin and ruffles and knotted muslin over the shoulders. She is seated in an arm chair holding fan in right hand and resting the left on the arm of the seat. A pillar and curtain in background and carpet on the floor.

The companion to the preceding lot.

On canvas, 80in. by 46in.

FINIS.

... in *The Times* of

Farwell, Q.C., and
for the applicant, Sir
Levett, Q.C., and
the settlements; and
item of the appli-

... of ... produce
... some ...
... to ...
... the applic ...
... the settle ...
... to his wife, which, however, being ...
... five position of the estate, had not ...
... she had on her marriage a small ...
... however, all been spent. That was ...
... Mrs. There was a bankrupt tenant ...
... absolutely nothing to depend upon ...
... as his friends might make him ...
... to was tenant in tail and quite an ...
... he attained 21, would come into ...
... Should the jointure of his grand ...
... at time the income would be a ...
... -east. Viscount Peel, who was ...
... was considerably older than Sir ...
... on, who took in remainder after him ...
... than Sir R. Peel, who was only now ...
... and with every prospect of a long life ...
... were the principles upon which the ...
... the Court should act in a case of this ...
... heirlooms in question were in a great ...
... historical interest. That could not be ...
... as they consisted of those chosen and sel ...
... associated with the name of one who had ...
... by a great judge of such matters, the gro ...
... man that this country ever knew. In ascer ...
... principles applicable to the present case ...
... to better than refer to a judgment ...
... Master of the Rolls in the " ...
... Will Trusts " (6 *The Times* ...
... 480; L.R., 45 Ch. D., 402), and ...
... being accepted by both sides as a c ...
... elucidation of those principles. (His L ...
... read the judgment referred to, which st ...
... duty of the tenant for life is to bona fide ...
... power for the purpose for which it is conf ...
... have regard not to his own interests only ...
... rests of all persons entitled under the ...
... that he is like a trustee with a di ...
... to sell, and must sell with due re ...
... rests of all persons entitled to the sett ...
... hat the more remote their title the les ...
... st in the matter; and that it was th ...
... Court to regard all the circumstances ...
... as the views of the tenant for lif ...
... ed for much, the views of those who di ...
... ight not be excluded from consider ...
... be added to this judgment that the Co ...
... nent to a sale merely for the p ...
... g the tenant for life from the consequ ...
... own improvident conduct, which was the ...
... sion of the late Lord Justice Chitty in ...
... nt Trusts " (9 *The Times* Law Reports, 50 ...
... persons whose interests were to be cons ...
... matter? First, those of the tenant for life ...
... wish to go into details in reference to ...
... It was sufficient to say that he had been ...
... and extravagant and had shown him ...
... of the interests of others who ...
... in the heirlooms, having taken upon him ...
... and dispose of in Paris certain valu ...
... including, as he was told, one of his gra ...
... He had no interest in the life estate exc ...
... rest as might be given him by the trust ...
... discretionary trust. On the other hand ...
... young man, only 32 years of age, with ...
... of a long life before him, and it was not ...
... a man to redeem his past career, and to ens ...
... by of the great name he bore. He did ...
... to say one single word further which co ...
... vause any sort of feeling against him. T ...
... out a year old would succeed to this gre ...
... to Drayton-manor and to a considerable ...
... was obvious that he must if possible ...
... as befitted one who would, at the age of ...
... this great property with all its respo ...
... traditions. It could not be for his inter ...
... ther should be penniless, depri ... even ...
... come of £350 a year which ...
... en provided for her upon ...
... as father should be left ...
... dependent only upon relat ...
... of the infant's guardi ...
... wife had al ...
... was in f ...
... place, ...

... and LORD JUSTICE VAUGHAN WILLIAMS
IN RE PEEL'S SETTLED ESTATES.
... an appeal by Viscount Peel from ...
... justice Byrne under the Settled Land ...
... of certain silver plate settled as ...
... ing an inquiry as to the sale of ...
... he proceedings before Mr. Justice ...
... in *The Times* of July 17. There ...
... under the Settled Land Act ...
... asking that the applicant ...
... the plate, pictures, en ...
... manuscripts, furniture, ...
... china, and other ...
... family settlement ...
... which the applicant wa ...
... posed, however, to sell ...
... s, and it was proposed to ...
... renade the mansion-house ...
... nature. The applicant was ...
... Proceedings taken abou ...
... ce Romer by the tru ...
... order to restrain the ...
... res forming part of ...
... e reported in *The Times* ...
... born in April, 18 ...
... had one son, a few ...
... apportioned to his ...
... Under the settle ...
... de, and on the de ...
... account Peel woul ...
... rty with remain ...
... ooms were settle ...
... and their value ...
... The application was ...
... tlements and also ...
... Lord Peel and other ...
... On behalf of the ...
... the family property ha ...
... the applicant's father, and ...
... he was without in ...
... row from moneylenders ...
... sition. His father died ...
... interest had been m ...
... santly purchased by Mr. Von ...
... and one of the trustee ...
... settled in October, 18 ...
... gave the trustees, upon ...
... an absolute and uncontroll ...
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Oct. 1. 1900

TELEGRAPHIC ADDRESS,
"METROPOLE LEEDS."
TELEPHONE NO 2120.

Hotel Metropole,
Leeds.

8ca L.

5:

It stated in the papers
was incorrect. I did not
purchase S.W. Scott's bust

3:

Busts of Sir Walter Scott.

Apropos of the purchase the other day by Mr. Maguire for £2,250 of the Chantrey bust of Sir Walter Scott, it may be stated that Sir Francis Chantrey first executed a bust—praised by Lockhart in the highest terms—which rests in the alcove in the study at Abbotsford, and was duplicated for Apsley House. Eight years afterwards Chantrey had sittings for a fresh marble, which went to the gallery of Sir Robert Peel. Lockhart describes this work, which has now been purchased by Mr. Maguire, as "possessing the character of a second original," while the sculptor spoke of it as having an "expression more serious than in the two former busts, and the marks of age more than eight years deeper." No casts were taken from the Peel bust, but from the head at Abbotsford some forty-five casts were made, and the work was freely pirated—not only for this country but for the Continent and the Colonies, "to the extent of thousands." Mr. Maguire's purchase is in more ways than one the most valuable marble representation of Scott in existence.

2

51

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pieces

According to Smith, Nollekens took the death-mask of Fox as well as Pitt, and made at least a dozen busts from each. The mask of Pitt and Hoppner's portrait of him from Mulgrave Castle furnished the likeness which Nollekens produced in his masterpiece, the statue placed in the Senate House at Cambridge, 1809. Nollekens is said to have received not less than 15,000*l.* for this statue and the busts. Of the busts he sold seventy-four at 120 *gs.* each, and six hundred casts in plaster at 6 *gs.* each; for the statue he received 3,000*l.*, for its pedestal 6,000*l.*

Of the Pope
we read in the diary of Thomas Moore, under February, 1834:— *After 19-5-00*

"He [Peel] took me into another room [at Drayton Manor] to show me what he said I ought to see, the original bust of Pope by Roubillac, which was done for Lord Bolingbroke. Told him that Rogers had a very fine cast of it, which I find since is a mistake, as Rogers's is the original clay, or model, from which this bust was made, and is remarkable for the fine lines and markings with which it abounds, and which were afterwards softened down or omitted in the marble."

This bust is inscribed "1741. Ad Vivum." It was formerly in Watson Taylor's possession

Oct. 1. 1900.

TELEGRAPHIC ADDRESS,
"METROPOLE LEEDS."
TELEPHONE No 2120.

Hotel Metropole,
Leeds.

Dear L.

My statement - the paper
was incorrect. I did not
purchase S.W. Smith's but

J. Lamb

Yours faithfully
A. Maynard

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[DRAYTON MANOR, THE SEAT OF SIR ROBERT PEEI.]

SIR ROBERT PEEI AND HIS FREE-TRADE MEASURES.

START not, reader! We are not about to inflict upon you a political article, nor to attempt by the aid of our immense circulation, to encourage the animosities now existing between Free-Traders and Protectionists. Our intention is entirely innocent, and yet, we believe, very useful. We purpose to give you an account of the various grains which constitute so large a portion of human food; and this narrative we shall precede with a brief sketch of Sir Robert Peel, the present Prime Minister of England,—inasmuch as to the policy of this illustrious statesman, aided by the wisdom of his colleagues, Graham, Goulburn, Clerk, Lincoln, Herbert, Aberdeen, &c., will the country be shortly indebted for a more adequate supply and a far more varied assortment of cereals than it has ever yet known.

A stranger sitting in the gallery of the House of Commons, at five minutes to five o'clock in the afternoon, will perceive some subordinate official of the Treasury enter the House and place a large portfolio, or paper case, by the side of the red-box on that corner of the table nearest to the ministerial benches. Then, in another minute, that same spectator will observe a certain sensation in the gallery, amongst the other spectators near him; and this he will find to be occasioned by the entrance into the House of a portly, well-dressed man, with enormous watch-seals and a glittering gold guard. This gentleman looks neither to the right nor to the left, but walks straight towards the ministerial bench, holding his hat about the height of his breast, till he gains his seat, and then he puts it on. That seat is close by the corner of the table where the paper-case has been deposited;—and this gentleman is Sir Robert Peel.

But perhaps you would like, gentle reader, to hear something of his mode and manner as he addresses the House. We will suppose it to be on the fourteenth or twenty-first night of a protracted debate:—It is also a Friday night, and the Government is anxious to press the matter to a division. Then, at about half-past ten, there is a sudden and strong sensation in the House, followed by an universal buzz, a shifting of seats, a general cough and clearing of the throat preparatory to all the members settling down to deep attention;—and then a subsequent total silence. Sir Robert Peel is slowly taking off his hat and making manifest a head of rather reddish hair. He is slow and methodical in his movements—for he feels that he has no occasion to hurry: the House is sure to wait for him! There is no chance, either, of any small orator, teeming with a speech, attempting to seize upon the House and forestall his design.

And now he has concluded his preliminary arrangements, and he advances the one step which takes him from his seat to the corner of the table where the red-box for petitions stands. He places his left hand on his left hip, raises his right arm, and begins to speak. Slow and measured are his opening sentences; and evidently studied is the regularity of his intonation: he descants for a short time on matter preparatory to the subject in ques-

tion, and gradually becomes quicker and quicker in his utterance.

Now he has entered upon his career;—and mark how breathless is the attention around! He speaks on the Irish famine—he is deeply tragic in his language, mien, and gesture. He now repudiates unworthy motives on his own part, in respect to the measure he is defending—and he seems animated with deep indignation at the idea of being suspected. But all the while he is really as cool and collected as possible! And now, having got rid of his temporary warmth, he proceeds to arguments, which he *knows* will produce an effect. Behold him now! mark how regularly he strikes that hollow box upon the table—how well the sound he produces contributes to *illustrate* his speech;—how well he times his blows, that the accompaniment may enhance, and not interrupt, his oratory. The spectator in the gallery looks at his watch: it is half-past twelve! Peel has been speaking two hours—and it does not seem as if he had been on his legs more than one-third of that time! But he has come to his peroration now: he re-states his arguments in a succinct but most forcible manner; then he enunciates, in his pleasant and even harmonious voice, and with his deeply impressive manner, one long sentence with a finely rounded period—and sits down. The cheering continues for a long time.

Sir Robert Peel was born in the year 1788. Having been Under Secretary for the Home Department and Chief Secretary for Ireland, he succeeded Lord Sidmouth as Home Secretary in 1822, and held that office till 1827, when he resigned, and remained out of place till the formation of the Duke of Wellington's administration in 1828, when he returned to the Home Department, and continued there till the accession of Earl Grey to power in 1830. He became Prime Minister in December, 1834, but resigned in April, 1835. In September, 1841, he again became Prime Minister, and has retained that office ever since. He sat for Oxford University from 1818 to 1828: then for Westbury until 1830, when he was elected for Tamworth. This is a large, ancient, and well-built town in Staffordshire, with one part (namely, the eastern quarter) in Warwickshire. It was formerly the royal seat of the Mercian Kings. It has a considerable trade in narrow cloth, and other manufactures, and is noted for good ale. Drayton Manor, the splendid seat of Sir Robert Peel, is in the immediate neighbourhood of Tamworth. It is remarkable alike for the chasteness of its architecture, and the elegance of its interior arrangements. Sir Robert Peel possesses considerable property both in the borough and its vicinity.

We are of opinion that now, when a large portion of the food of the inhabitants of this country is threatened with destruction, and when the produce of other countries is likely to be brought in larger quantities to our shores, is a fit opportunity for drawing attention to the real nature of the food of man, and the relative advantage of its various kinds for the purposes of life. With this view we have collected the following information from various sources, and in particular from a work lately published, entitled "Vegetable Substances used for the Food of Man."

Barley is, next to wheat, the most important of all the cereal grains which are now cultivated in Great Britain. Its use as bread-corn has very much diminished of late years in this country. We read in Turner's History, that the monks of St. Edmund in the eighth century, ate barley bread, because the income of the establishment would not admit of their feeding twice or thrice a day on wheaten bread. In one respect barley is of more importance to mankind than wheat. It may be propagated over a wider range of climate, bearing heat and drought better, growing upon lighter soils, and coming so quickly to maturity, that the short northern summers which do not admit of the ripening of wheat, are yet of sufficient duration for the perfection of barley. It is the latest sown, and the earliest reaped of all summer grains. Spring barley (*Hordeum Vulgare*), the kind most commonly cultivated in England, is said in extraordinary seasons to have been returned to the barn within two months in this country.

But a small portion of the barley cultivated here is brought directly into consumption of human food; and this portion, for the most part, undergoes the previous process of decoction (removal of the bark, whereby it is converted into what is called Scotch or pearl barley.) This grain is also used to some extent, in its raw state, for feeding poultry and fattening swine, for which latter purpose it is commonly converted into meal.

The principal use of barley is in the preparation of fermented liquor. Above thirty million bushels are annually converted into malt in Great Britain; and more than eight million barrels of beer—of which four-fifths are strong beer—are brewed yearly.

In former times rye was much more extensively cultivated among us than it has been of late years. Not two centuries have passed since rye flour either by itself or mixed with wheat, furnished nearly all the bread consumed by the labouring classes in England. At present it is cultivated by our farmers principally that they may draw from it a supply of green food for their flocks. Rye, when parched and ground, has been recently used as a substitute for coffee.

Rye is the common bread-corn in all the sandy districts to the south of the Baltic sea and Gulf of Finland, furnishing abundance of food for the numerous inhabitants of places which, without it, must have been little better than sandy and uninhabitable deserts. In these districts it not only forms the chief article of consumption, but furnishes a material of some consequence to the export trade of the Prussian ports. The peasantry of Sweden subsist very generally upon rye-cakes, which they bake only twice in the course of the year, and which, during most part of the time, are consequently as hard as a board. From these facts it will be perceived that vast numbers of human beings are indebted for aliment to rye.

Oats are extensively serviceable to man, possessing the advantage of growing upon soils and in situations where neither barley nor wheat can be raised. The fruits or grains of this plant consist of the skin or husk, which is removed by machinery, and the seeds, which, when coarsely ground, form

the well-known oatmeal. The relative proportion of these varies in the different varieties, and in different seasons and localities; under proper culture, it is often as high as 78 meal and only 22 of husk per cent. The seeds, deprived of husks, are employed under the name of groats or grits to form with water, *water gruel*. When bruised, ready for use, they are denominated *Emden grits*, or prepared or patent groats. When employed for an article of nourishment, the gruel may be made thick. Oatmeal, when eaten in the form of oat-cakes, or employed to form porridge, the usual breakfast of the labouring classes, and of the children of the middle classes in Scotland, produces heartburn with some persons; but as a national fare, nothing could be found more fitting. It gives a warmth and support to the system, far superior to wheaten bread, and therefore most proper for a cold and damp climate. The Derbyshire miners, from choice, use in winter oat-cakes, "finding that this kind of nourishment enables them to support their strength and perform their labour better." The husks are frequently steeped in water for a few days, and then drained off. The liquid when boiled stiffens into a dish called *sowens* in Scotland. This is slightly acid, and forms with milk a favourite food of the peasantry for supper. Its cooling properties render it a most suitable article of diet in summer, in a climate where, for a short period, the heat is intense.

In a great part of India and China rice forms the subsistence of the native population, more exclusively and to a greater extent than can perhaps be said of any other vegetable substance in any known region of the globe. In those countries, as well as some districts of Africa, rice undergoes but little culinary preparation, being, for the most part, simply boiled with water, and eaten either by itself, or accompanied by some stimulating or oily substance. In countries, on the other hand, where it is employed only as an auxiliary article of food, it is subjected to a greater degree of preparation for the table; and, except when used to thicken broths, is seldom presented, unless after concoction with eggs, and milk, and sugar, which cover the natural insipidity of the grain.

In years when the harvest is deficient in this country, it is usual to hear much about the practicability and advantage of mixing rice with wheaten or rye flour for making bread; and this may, without doubt, be done in a certain moderate proportion: such bread, however, soon becomes harsh and dry. It is also said that, if the following directions are followed, fermented bread may be made of rice without admixture with the flour of any other grain. "First reduce the rice to powder in a mill, or throw the whole grains into water at nearly a boiling heat, and allow them to soak during some hours. Then drain off the water, and when the rice shall have become sufficiently dry, beat it in a mortar, and pass the powder through a fine sieve. This flour must next be placed in a kneading trough, and moistened in the necessary degree with water rendered glutinous by boiling whole rice in it for some time; add salt, and the proper quantity of leaven or yeast, and knead the whole intimately together. The dough must then be covered with warm cloths and left to rise. During this fermentative process, the dough, which was of a pretty firm consistency, will become so soft as not to be capable of being formed into loaves. It is, therefore, placed in the requisite quantities in tin forms, and these being covered with large leaves, or with sheets of paper, are introduced into the oven, the heat of which speedily sets the dough sufficiently, so that the tins being reversed, their contents are turned out upon the leaves or paper. The bread, when perfectly baked, will be of a fine yellow colour, similar to that imparted to flour by the yolks of eggs, and when new is sufficiently agreeable."

Historical evidence would make it appear that both the Pea and Bean must not only have been introduced but extensively cultivated in some parts of Scotland, as well as in England, at a very early period. It is on record, that when the English forces were besieging a castle in Lothian, in 1299, their supply of provisions was exhausted, and their only resource was in the peas and beans of the surrounding fields. This circumstance would lead to a belief that the pea was then one of the staple articles of produce for human food. The more delicate kinds, however, do not appear to have been cultivated in England until a much later period, since Fuller informs us that peas, in the time of Elizabeth, were brought from Holland, and were "fit dainties for ladies, they came so far, and cost so dear." The use of the pea as an esculent, both

in its green and its dried state, is too familiar to require particular notice. This plant is annually cultivated to a great extent in Britain; perhaps, since the more general introduction of the potato, a diminution of pea culture may have taken place in the poorer districts; but peas are always in constant requisition in the country; they are consumed in immense quantities as sea provisions; they are likewise largely supplied to hospitals, infirmaries, and workhouses, and are in familiar use in every private family.

In its green state, the bean is well known as a culinary vegetable; when mature and dried it is never used as human food in this country, but is then considered good, though coarse, nourishment for labouring horses. Campbell, in his "Political Survey," published in 1774, mentions that "Beans are exported for the food of the negroes in our plantations, and are employed in feeding horses at home, so that altogether they are in daily use, and most certainly turn to a very considerable amount." The popular division of the several varieties of beans is, like that of peas, into field beans and garden beans. The "Kidney Bean" is very prolific in favourable weather. In England, only the immature pod is used as a legume. The ripe seeds, known by the name of Haricots, are prepared in various ways as a favourite edible in France; where the dwarf white kidney-bean is extensively cultivated as a field crop, to furnish a supply of their seeds, which are in so constant demand. The seeds of the Dutch-runners, which are larger than these, and of a superior quality, are made into a kind of soup, which is held in much esteem in Holland. The leaves, likewise, of the kidney-bean afford, when boiled, a culinary vegetable which is, in some countries, considered an excellent esculent.

In Holland and Germany, where large quantities of the "French Bean," are salted in almost every family, a machine is used for cutting them expeditiously, which greatly resembles a turnip slicer, and may, with a slight alteration, be used also for slicing cabbages when making the national German preparation of *our kroust*. It consists of a wheel or disk, in which two or four knives are set at a small angle with the plane of it, so as to shave off a thin slice obliquely from the beans, which are held in a box with several partitions in which they are kept upright, so as to slide down in proportion as they are cut: thus six or eight beans are sliced at once, and very rapidly, merely by turning a handle, and supplying the box with beans in succession. The sliced beans fall on the table below, and are immediately put in a cask with alternate layers of salt. When the cask is full and well pressed down, a round board is put over the beans and a heavy weight upon it. As the beans are compressed, and begin slightly to ferment, the liquor is poured off, some fresh salt is strewn over the surface, and a linen cloth is pressed close upon it to keep out the air; the round board and weight are put over the cloth, and so the beans remain till wanted for use. When any are taken out, they are washed in soft water to take out the salt, and gently stewed with a little gravy, or with milk and a little butter. They form a wholesome vegetable dish at a time when fresh vegetables are scarce.

Although Potatoes are used in some countries (Ireland, for instance), as a substantive article of diet by man, they stand very low in their nutritive power; those persons who subsist entirely on them being obliged to eat very large quantities in order to obtain from them a due supply of nutriment. Drs. Lindley and Playfair found that, upon the average, an adult Irish peasant ate not less than fourteen pounds of potatoes every day. In the table which we are about to quote from a lecture delivered by Dr. Playfair, the relative value and cost of the potato as an article of food are illustrated. In all food the most important constituent for the working man is the nitrogenous matter called *protein*.

lbs.	of milk contain 1lb of protein	COST	s. d.
25	of milk contain 1lb of protein	3	1
100	turnips	2	9
50	potatoes	2	1
50	—	2	1
4	flesh	2	2
9	oatmeal	1	1
7½	barley-meal	1	2
7½	bread	1	2
7½	flour	1	2
3	peas	0	7
3	beans	0	6½

From a large amount of evidence collected in the "Gardeners' Chronicle" of the 7th of March, there

can be no doubt that the potato disease has again made its appearance in the forced crop, and that the crop for 1846 cannot be relied on. Under these circumstances, it is hazardous to plant potatoes, and it is recommended in the most decided manner that Oats, Parsnips, and Carrots be planted in their stead.

That sort of lentil called the "French lentil" is seldom raised in England, and then only as food for cattle; but in most parts of the Continent they are cultivated for the use of man, and the seeds are made into soups, or become an ingredient in other culinary preparations. They are readily softened by, and mix with, water, forming with it a potage of a chocolate colour. In Catholic countries, where the formulary of the church enjoins a number of *meagre* days, such plants as the kidney-bean and the lentil are more cultivated than they are in countries where the religion of the people does not prescribe the same observances. The lentil is consumed in considerable quantities in the East, and a proof of its value as a nutritive diet is afforded by the use which is made of it amongst the Hindoos, who always have recourse to it in addition to their rice when engaged in laborious work, such as rowing on the Ganges, &c. The late analysis of the lentil by Dr. Playfair corroborates this opinion of its nutriment.

Our ancestors appear to have applied the Turnip to more extensive uses as an esculent than is done in the present day. It is recorded that in the years 1629 and 1630, when there was a dearth in England, very good, white, lasting, and wholesome bread was made of boiled turnips, deprived of their moisture by pressure, and then kneaded with an equal quantity of wheaten flour, the whole forming what was called turnip-bread. The scarcity of corn in 1693 obliged the poor people of Essex again to have recourse to this species of food. This bread could not, it is said, be distinguished by the eye from a wheaten loaf; neither did the smell much betray it, especially when cold.

In those warm and arid countries where travellers are constrained to carry their scanty provisions with them across vast desert tracts, they gladly supply themselves with small dried substances which require much mastication, and thus stimulate the salivary glands. Under these circumstances parched Chick Peas (or *Labebby*), are in great demand, and are as common in the shops as biscuits in those of England. In Grand Cairo and Damascus there are many persons who make it their sole business to fry peas, for the supply of those who traverse the desert.

Maize, Indian corn or Indian wheat, is a plant which, although usually cultivated in the warmer parts of the world, might be advantageously introduced into this country. There are several varieties, the smallest of which has a stem two feet in height, and the highest ten feet. The dwarf variety is, we believe, the only one which will ripen in this country, and was introduced about the year 1828. In that gentleman's well-known work on "Cottage Economy," he states that he had large field of it in 1828 and 1829; "and last year (my lease at my farm being out at Michaelmas, and this corn not ripening till late in October) I had about two acres in my garden at Kensington. Within the memory of man, there have not been three summers so cold as the last, one after another; and no one so cold as the last. Yet my corn ripened perfectly well, and this you will be satisfied if you be amongst the men to which this corn is given by me. You will see that it is in the shape of a spruce fir; you will see that the grains are fixed round a stalk which is called the *cob*. These stalks or ears come out of the side of the plant, which has leaves like a flag, which plant grows to about three feet high, and has two or three, and sometimes more, of these ears or bunches of grain. Out of the top of the plant comes the tassel, which resembles the plumes of feathers upon a hearse; and this is the flower of the plant. The grain is about the size of a large pea, and there are from two to three hundred of these grains upon the ear, or cob."

This *Indian corn* has been introduced into various parts of the world, and in many places it has in a great measure superseded wheat and rye as the common produce of the land. The bread made from maize is not so palatable as wheat or rye bread; but by mixing it in certain proportions with wheat it makes a very pleasant food. "To make bread of it," says Mr. Cobbett, "you must use two-thirds wheaten, or rye flour, but in puddings this is not necessary. The puddings of the house are all made with this flour, except meat and fruit puddings; for the corn flour is not adhesive or *clinging*

enough to make paste, or crust." In the United States of North America, Indian corn forms almost the only bread eaten by many of the people; and in the slave States it is the only bread that the negroes eat. It is not, however, in the shape of baked bread that maize is most generally used in Europe, but in boiled messes and soups, as peas are with us: it is not only the ripe grain which is eaten, but the ear in every state, from that of a green vegetable to an unripe corn. It is boiled, stewed, and baked: it is a substitute for cabbage or green-peas in its early stage, and is used in some way or other to its complete maturity. Captain Levinge in his pleasant chapters entitled "Echoes from the Backwoods," in Number 302 of Colburn's New Monthly Magazine, thus writes concerning the present subject:—"Boiled green Indian corn, plastered over with butter, seemed the favourite dish, and most excellent it was. They hold it at both ends, gnawing it round, ridge after ridge, like a man playing pandean pipes." Nothing can be better than ripe maize to fatten hogs or poultry with; and the young stem cut down quite green gives one of the best and most abundant varieties of green food for cattle. It may be dried into hay, and will keep good for a couple of years.

The celebrated Dr. Franklin has the following passage on the subject of restrictions and prohibitions:—"Perhaps, in general, it would be better if government meddled no further with trade than to protect it, and let it take its course. Most of the statutes or acts, edicts, arrears, and placards, of parliaments, princes, and states, for regulating, directing, or restraining of trade, have, we think, been either political blunders, or jobs obtained by artful men, for private advantage, under pretence of public good." When Colbert assembled some wise old merchants of France, and desired their advice and opinion how he could serve and promote commerce, their answer, after consultation, was in three words only: "*Laissez nous faire.*" It is said by a very solid writer of the same nation, that he is well advanced in the science of politics who knows the full force of that maxim, *pas trop gouverner*, which perhaps would be of more use when applied to trade than in any other public concern. It were, therefore, to be wished that commerce were as free between all the nations in the world, as between the several counties of England. So would all, by mutual communication, obtain more enjoyment. Those counties do not ruin each other by trade, neither would the nations. No nation was ever ruined by trade, even seemingly the most disadvantageous. Whenever desirable superfluities are imported, industry is thereby excited, and superfluity produced.

Some of our readers may suppose that the above argument for the abandonment of the exclusive use of luxuries, strengthens the opinion that it must be advisable to rely on home produce for the necessities of life. "For," they may say, "if we are dependant on foreign countries for a supply of corn, what would become of us if those countries, in time of war, prohibited its exportation?"

To answer this supposed question which is so immediately connected with the welfare and happiness of mankind, and, at the present moment, the object of so much controversy and speculation, it will be pardoned of us if we trespass rather largely upon the reader's attention.

It is well known that we import corn from different parts of America, from the shores of the Baltic, and those of the Mediterranean seas. Now it is very improbable either that we should be in a state of warfare with those various countries at the same period of time, or that they should all be afflicted with a dearth of produce in the same season. There is much greater chance of a scarcity prevailing in any single country than in every part of the world at once; and should we depend wholly on that country for our supply, where would be our resource in case of deficiency? Every one will allow that under such circumstances it would be right and proper to import corn; but we should find that it would be very difficult to procure supplies if we applied only in time of scarcity and seasons of distress. Those countries raise corn expressly for the nations which they usually supply with that article; but they will have but little to spare for a new customer, who, from a dearth at home, is compelled to seek for food abroad; and we could obtain it only by outbidding other competitors. The supply, therefore, would be both scanty, and at a price which the lower ranks of people could ill afford to pay; so that there would be great distress if not danger of a famine.

As for raising such a large quantity of corn at

home as will afford a plentiful supply in years of average produce, and in bad seasons to have a sufficiency, we should find that it is impossible to raise at all times a sufficiency, without having often a superfluity. If, therefore, we wish to raise such a quantity as will always secure us against want, we must in common seasons have some to spare, and in abundant years a great superfluity. Now the more corn-land we cultivate, the higher will the price of corn be in average seasons. Paradoxical as this may at first appear, it will be easily understood, after a little reflection upon the causes which occasion the regular high price of corn, independently of the variations of supply and demand. The more corn is grown in a country, the greater will be the quantity of inferior land brought into cultivation, in order to produce it; and the price of corn must pay the cost of its production on the worst soil in which it is raised, otherwise it would cease to be produced. If, therefore, in order to insure a home supply, we force an ungrateful soil, at a great expense of capital, to yield a scanty crop, we raise the price of all the corn of the country to that standard, and we thus enable the landed proprietors to increase their rents. By enhancing the price of the first necessities of life we raise the rate of wages, in order to enable the labouring classes to live; and we raise the price of all manufactured goods, the produce of their labour. This is not all: when the home supply proves superabundant, what is to become of it? The unaturally high price at which it usually sells in our market, owing to the forced encouragement given to agriculture, renders it unsaleable in foreign markets until the price is fallen so low as to be ruinous to farmers.

The consequence of this will be that the farmer must throw up the inferior lands, and therefore less corn will be produced in succeeding years than is requisite for the supply; and the superfluity will be succeeded by dearth or famine. Thus the price of corn will be continually fluctuating between the low price of a glutted market and the high price of scarcity.

A redundancy of the necessities of life is in some respects attended with more pernicious consequences than the excess of any other species of commodity. If the market were overstocked with tea and coffee, these articles would fall in price, and would not only be more freely consumed by the people accustomed to enjoy them, but the reduction of price would bring them within reach of a lower and more extensive class of people. Now this cannot happen with bread, as it is already the daily and most common food of the lowest ranks of society; and though in seasons of great plenty they may consume somewhat more than usual, the difference will not be very considerable: they will rather avail themselves of the cheapness of bread to devote a larger share of their wages to other gratifications; they will eat more meat, wear better clothes, &c. The superabundance of corn, therefore, will remain in the granary of the farmer, instead of supplying him with the means of carrying on the cultivation of his lands; the labourers who raised that corn will probably be driven to the parish for want of work, and the consequences which will ensue to the community who would have been fed by the fruits of their industry, it is easy to conceive.

From what we have just said, the reader is not to suppose that we regard a low price of corn, under all circumstances, as an evil. On the contrary, we consider it in general as highly advantageous; it is attended with injurious consequences only when it will not remunerate the farmer. But when corn can be raised at a small expense, it can afford to be sold at a low price. It is this which renders it desirable to bring only good land under tillage, and not to force poor soils to yield scanty and expensive crops. Countries that have plenty of good land and but little capital find no branch of industry so advantageous as the productions of agriculture; and the exportation of corn is their first attempt at foreign commerce. Thus America, being comparatively a newly settled country, and compared with its immense extent, as yet but thinly inhabited, has great choice of fine soils, and can raise corn at a very small expense of production; accordingly we find that she not only feeds her own population, but regularly exports corn.

Old established countries, on the contrary, such as England, whose population is too great to be maintained by the produce of her good soils, will find it answer better to import some portion of the corn they consume, and to convert their inferior lands into pasture. This would not only lower the price of bread, but also that of meat, milk, butter, and cheese, the supply of which would be increased

by the conversion of corn lands into pasture. When the home crops proved abundant, they would import less; when scanty, they would import more. Thus, without difficulty, they would proportion the supply to the demand, and keep both bread and wages steadily at moderate prices.

From the above it will be perceived that we support the opinion of the propriety of leaving all trade whatever perfectly free and open. Instead of struggling against the dictates of reason and nature, and madly attempting to produce every thing at home, countries should study to direct their labours to those departments of industry for which their situation and circumstances are best adapted.

ESSAYS.

LV.—HEALTH.

THAT eccentric King of Prussia, Frederick the Great,—who made many ludicrous remarks in the course of his life,—once observed, facetiously enough, that nature intended man for a postillion, instead of a philosopher. This remark is not without foundation. A high state of mental cultivation is rarely attained but at the expense of bodily health. We seldom find the health to be good of those who devote themselves to literary pursuits or the learned professions. The wear and tear of their mental excitement are injurious to their bodies; and there is a great variety of mental emotions which operate upon them with peculiar force. They are nearly always in a state of high mental excitement; their minds being spurred on by too great a desire to outstrip their rivals; and the idea of becoming distinguished and renowned preying upon their vitals like the ceaseless gnawings of a worm. The blood is thereby determined to the head; the brain is attended with an undue degree of excitability; and the stomach and liver cease to perform their healthy functions. In such cases the student is converted into a wretched hypochondriac; and he who once exulted in the proficiency of knowledge and the power of intellect sinks down to the weakness of a child.

In the same way, joy, anger, love, disappointed ambition, remorse of conscience, pining away from a sense of guilt, the cares of a family, and all the refined feelings and sensibilities of our nature, arising from the advancement of civilisation and improvement of society, exert a powerful influence upon the heart, and render it susceptible of disease.

A very singular fact, illustrating the influence of grief and disappointment upon the heart, is told of Philip, King of Spain, who died suddenly on hearing of the defeat of his army. On opening his body, his heart was found literally burst. The mental perturbations which raged to such an exciting extent during the French Revolution produced the most deleterious influence upon the functions and structure of the heart. The effect of excessive joy upon the heart is exactly the same. This is sufficiently proved by a well-known circumstance that occurred in Philadelphia, with respect to the door-keeper of Congress. He was so much elated on hearing the news of the surrender of Cornwallis, that he fell dead from a rupture of the heart.

From this general view of the subject, we are necessarily brought to the conclusions, that a sound condition of bodily health depends, to a very great extent, upon the proper regulation of mental emotions and that any irregularity of mental action tends to produce more or less disorder in our corporeal functions.

But strange as are the effects of mental emotions in producing various disorders of the system, equally strange are the particular influences which some of these emotions are calculated to exert both in curing and inducing disease.

In the first place the imagination presents itself. This faculty of the mind has long been considered one of the most powerful agents in producing and in curing disease. How strikingly illustrated is the power of the imagination

tion by the wonderful effects which have been produced by the animal magnetism of Mesmer and the metallic tractors of Perkins. These are well known to be the greatest impositions ever practised on mankind. Yet they have been known, through the influence of a disordered imagination, to produce extraordinary effects upon various individuals, and to succeed in effecting the most extraordinary cures. These effects have resulted entirely from the influence of imagination. All the educated—all the well informed—every medical man in the world—admit this: only those who practise the impositions for the sake of gain deny it.

It is on this principle—working on the imagination—that cures which have baffled the skill of the most scientific physicians have been effected by some ignorant quack—some boasting charlatan. Even, under peculiar circumstances, the genuine medical man resorts to artifice. He administers some inert article—a bread pill, for instance,—and trusts to the workings of the imagination for a cure. Now we have heard a very singular and amusing circumstance connected with this. A lady had been treated for some time by a doctor for a nervous disorder. She did not, in her own estimation, improve, and she wished the doctor to give her more medicine: but he advised her to the contrary, and would not prescribe for her. Still she insisted that something more must be done for her, and was about sending off for a quack, when the physician, learning her determination, adopted the following course. He told her that he had just thought of a remedy, which had never failed in curing a disease like hers. He gave her an oddly shaped vial, with directions that she was to smell it at certain hours. To bring her imagination into play he told her that the first day she would have a headache; the second day, an itching about the breast, and, on the third day, would be perfectly well. On each day, she complained of the effects which he had described,—said the remedy operated and that she was getting much better. On the third day she declared herself to be perfectly well. This is, certainly, a very remarkable circumstance. But there is a more extraordinary one on record of the imagination curing the most fatal disease.—During the siege of Breda, in 1625, when the garrison was on the point of surrendering to the enemy on account of the ravages of the scurvy, the Prince of Orange ordered a few phials of *sham* medicine to be carried into the fortress and distributed among the scorbutics. It was stated to be an infallible specific—most valuable—and that one or two drops could effect a cure. It was then shared among the soldiers in doses of a few drops. Those who had not moved their limbs for months were seen walking in the streets, sound, straight, and whole. Many, who declared that they had been rendered worse by other remedies, recovered in a few days.

There is no emotion which, also, exerts a greater influence on the health than Love. Who has not noticed its influence on the youth just ripening into manhood. When the shaft of Cupid is deeply implanted in his heart, the object of his affections becomes identified with all his thoughts and feelings. For her he acts—for her he lives—to gain her favour he will toil by day and night—he will be honoured—he will scale, for her sake, the highest mountain—plunge into the depths of the raging sea, and rush into the thickest of the fight. Even more than this will devoted woman do for the man she loves. What then may be expected as the consequence, when the unfortunate lover meets with disappointment?

Some have died of love, and some run mad, And some with murderous hands themselves have slain.

On the other hand, this passion, properly regulated, promotes health as well as happiness. It is an incentive to man to enter on that mode of

life which confers the greatest possible happiness on human existence in this world.

Love well repaid, and not too deeply sunk
In wanton and unmanly tenderness
Adds bloom to health; see every virtue sheds
A gay, humane, a sweet o'er generous grace,
And brightens all the ornaments of man.

The two things which conduce most to health and happiness are labour and abstinence: Spartan severities are not recommended; nor could they be conducive either to health or happiness; but that degree of labour which may be had without being oppressive, and that quantity of food which suffices to support nature without loading the stomach. But labour and abstinence are two things which mankind take most pains to avoid. Yet what can exercise a more healthy influence both upon the mind and body than these. And not only should a man be temperate in food but moderate in all things. Moderation of disposition teaches us to restrain all the evil workings of the mind—to repress jealousies, envy, anger, malice, hatred, revenge, and all those baneful passions which have ruined the health and peace of thousands. It directs us, too, to cultivate all the benevolent feelings of our nature, to moderate our desires, and, above all, to do unto others as we would they should do unto us. By this means we shall ensure peace and tranquillity of mind, which are absolutely requisite to the full enjoyment of health—that is, that free, easy and peaceful enjoyment of all the faculties of the mind, and that thorough performance of all the animal functions of the body without any impediment, pain, or molestation. The mind thus disengaged from tumultuous passions, and the body free from disorders, render existence a happiness to us, and life an object of desire. While the loss of these blessings implies the loss of every thing pleasant and delectable. "To enjoy good health," said St. Evremond, a celebrated French philosopher, "is better than to command the whole world. Health is the foundation of every blessing; for, without this, we could not relish the most exquisite pleasures or enjoy the most desirable objects." Without health, we can neither be happy in ourselves, nor useful—at least, not in a considerable degree—to our friends, or to society. Much, undoubtedly, depends on original vigour of constitution. But, by a judicious attention to sundry particulars, health in many cases may be preserved, where it would otherwise be lost.

By adopting proper precautions life may be extended to a great length. Among these precautions we may enumerate temperance in eating and drinking; the moderate use of the understanding; equanimity of temper—and as it appears—matrimony; for an eminent American physician, Dr. Rush, says, that he had met but one man upwards of eighty who had never been married.

Some climates and some countries have been supposed to be more favourable to health than others. That beautiful country, Greece, is still as famous as it was formerly for its healthiness, and, more particularly so, the sweet and picturesque isle of Naxos. Sweden, Norway, and Denmark, England, Scotland, and Ireland are, also, celebrated for the health of their inhabitants—especially England. Her old men have sometimes attained the age of 130, 140, and 150, and upwards; for we must not forget the Shropshire husbandman, Thomas Parr, who lived to the age of 152, and the Yorkshire labourer, Henry Jenkins, who died at the extraordinary age of 169. But however favourable the northern climates may be to health, too great a degree of cold, on the other hand, is prejudicial to it. In Iceland, and the northern parts of Asia—such as Siberia—men seldom enjoy good health, and very rarely reach the age of sixty.

Literary men do not often enjoy good health. But this is common to all sedentary persons. And yet it is remarkable that almost all the learned men, both of ancient and modern times,

who have been perfectly wonderful for their genius and wisdom, have lived to a great age. Hippocrates died at 104; some say at 109. Sophocles, —the Homer of the drama,—produced the finest, perhaps, of all his tragedies, "Œdipus," at Colonus, when 90 years old, and lived to be nearly 100. Xenophon lived to be above 90; and Plato died in his 81st year. Pythagoras died in his 90th year; and the preceptor of Isocrates—Gorgias—lived to be 107 years old; and yet never, up to the latest moment, gave over his application to his studies. The philosopher of Abdera, the celebrated Democritus, who first said that the milky way was occasioned by a confused light arising from a multitude of stars, an opinion confirmed by modern astronomy—did not die till he was 109. The Prince of Epic song—Homer—Plutarch, so well known for his esteemed lives of illustrious men,—and the Greek philosopher of Elis, the first discoverer of the principle of gravitation and the roundness of the earth, the far-famed Parmenides,—all lived to a very advanced old age. In modern times we meet with learned men, (looked upon by the human species as its masters) almost equally long lived. The greatest mathematician of Europe in his day, the Savilian Professor of Geometry at Oxford, Dr. Wallis, died at 88. Locke was 73 when he died; Leibnitz—a name that ranks with the first philosophic names—was only three years younger when his life was arrested by the gout and stone. —and Bayle, the "great Earl of Cork," a statesman of uncommon merit, was three years older. Galileo was 66 when he perished by disease. Zarlinio, who first made music a science, was about the same age. Bacon, the Lord Chancellor, and Bacon, the learned monk, — "the Wondrous Doctor,"—were both nearly 70 when they died. So was Boerhaave, the eminent Dutch physician. An English physician of more note, Harvey, who discovered the circulation of the blood, did not die till he was 88. And Newton, the great Sir Isaac Newton, was upwards of 84. But instances might be adduced without number, proving the advanced age that have been reached by some of the greatest and most illustrious of men; but we imagine that we have given examples enough to bear out our assertion that almost all learned men have lived to a great age.

JOHN WILSON ROSS.

THE FIVE FINGERS.—We do not recollect to have seen any where noticed the somewhat singular fact, that our ancestors had distinct names for each of the five fingers—the thumb being generally called a finger in old works. Yet such was the case; and it may not displease our readers to have these cognominations duly set forth in order, viz. *thumb, toucher, longman, lechman, little-wan*. We derive this information from a very curious MS. quoted in Mr. Halliwell's *Dictionary of Archaisms*, p. 357; and the reasons for the names are thus set forth:—"The first finger was called *toucher* because 'therewith men touch I wis'; the second finger *longman*, 'for longest finger it is' (this, we beg to say, is intended for rhyme). The third finger was called *lechman* because a leche or doctor tasted every thing by means of it. This is very curious; though we find elsewhere another reason for this appellation, on account of the pulsation in it, which was at one time supposed to communicate directly with the heart. See Brand's *Popular Antiquities*, vol. i. The other was, of course, called *little-man*, because it was the least of all. It is rather curious that some of these names should have survived the wrecks of time, and be still preserved in a nursery-rhyme; yet such is the fact; for one thus commences, the fingers being kept in corresponding movements:

Dance, thumbkin, dance;
Dance, ye merry men, every one;
Thumbkin he can dance alone,
Thumbkin he can dance alone,

and so on for four more verses, taking each finger in succession, and naming them *foreman, longman, ringman, and littleman*.—*Literary Gazette*.

6. 6. 07.

Under an Order of the High Court of Justice,
Chancery Division.—By direction of the Trustees of
the Settled Estates of Sir ROBERT PEEL, Bart.,
of Drayton Manor, Tamworth.

SIR T. LAWRENCE, P.R.A.

LOT
179 "CHILDHOOD'S INNOCENCE." JULIA, COUNTESS OF
JERSEY, AS A CHILD

cat The Countess is represented seated in a Landscape, dressed in
pink, with dark curly hair, holding a favourite Spaniel

Engraved by SAMUEL COUSINS, R.A.
Canvas, 56in. by 44in.

FINIS.

NOTE.—Messrs. ROBINSON & FISHER will not be
responsible for any Lot that may be left either by Vendors
or Purchasers more than 2 days from the day of Sale, and
any lot left after that time will be subject to a charge for
warehouse room of 1s. per lot per day.

The Sketch—2500ft.

THE MAN WITHOUT A NAME.
"That embryo of spirit—yet without a name,"
CABELL.

(For the Mirror.)

It was a lovely morning in the month of
June. The glimpses of a blue, beau-
tiful Italian sky appeared between the
paganery of variegated clouds, the
woodland minstrels mingled their
songs with the laughter of streams, the
leaves whispered a salutation, and the
gentle breeze embraced them, and the
sunny daisies with their rural variety of
hedges of hamlets called up from the
heart a dream of departed Arcadia. As
to the scenery—it must have been sup-
plied by Miss Landon's last enchanting
poems.

The broad bosom of the river
reflected the architecture of the scat-
tered clouds, the succession of hill and
vale, fancifully diversified by the omni-
potent power of Nature, looked as
blooming as Euboea, the dimpled stream-
lets seemed to have derived their stan-
less crystal from the "Venetian Brace-
let," and the melody which floated
through the air decidedly belonged to
the festival of the "Golden Violet;"
then the ethereal realms of space

"Were deeply, deeply, beautifully blue."
As some one somewhere sang about the sky."

We could not permit the fascinations
of such a morning to slumber in obscu-
rity. Awakened by its resplendent
churns, we commenced an excursion
into Kent; and, at a pleasant village
surrounded with walks of sweet-briar
and honeysuckle, we terminated our
wanderings. Here we met a personage
of whom I cannot give an adequate de-
scription. In the dingy room of the
alohouse, which we sought at the con-
clusion of our peregrinations, a tall,
spectral stranger, whose look imposed
solemnity, demanded our attention as
he mused over the remains of a Siltion
cheese. His attire served as an index
to himself, and the "march of mel-
let" had not made an innovation on
his person; it was exclusively his own.
A pair of enormous buckles clasped his
breaches into something like respecta-
bility, his face was a combination of
fendish singularities, and his hat and
pervigil contributed to maintain the ex-
traordinary appearance of his in-
nate. We, at first, deemed him the
property of Monk Lewis; but this con-
jecture did not accord with probability.
We then assigned him to Sir Walter
Scott, and presumed him to be the pro-
totype of the "Antiquary;" but this

This foul scribble
lies now even in the centre of this tale.
Near to the town of Leicester, as we learn:
From Tamworth thither, is but one day's march.
I do not know how many of my friends,
To reap the harvest of perpetual peace,
By this one bloody trial of sharp war.
Richard III., Act v., scene 2.

* Note to Marmon.

particularly in the production of designs of form irrespective of colour.

Enamel has received exemption as a raw material, and we may add that it is the material for a branch of industry capable of very great expansion in this country. Its decorative value and preservative importance, even in matters of domestic ornamentation, have been hitherto very imperfectly developed; and we have little doubt that its more extended use will be found to increase the comfort as well as improve the aspect of our homes.

Maps and Charts ought obviously never to have been excluded; so long as we choose to Anglicise or to Gallicise proper names, the maps of one country can never come into extensive use in another. So long as nations choose different localities for their meridian line, the perplexities of longitude will compel navigators to adhere to the charts of their own country. Foreign maps and charts will only be imported for the improvement of our own; they can only be used for comparison and correction.

We feel something like regret at seeing Printing Ink, in the free list of the schedule, dis severed from its natural companion, "Paper." But this disconnection is one of the blessed anomalies arising from our excise system, with which Sir Robert Peel has already dealt boldly and beneficially in the article of Glass. Pens for the author and ink for the printer do indeed merit thanks, but, when they are advanced, paper should not be left alone to represent stationery. Manuscripts are also allowed to enter duty-free; it was a perverse instance of financial ingenuity to subject them to taxation; an immortality of evil fame should gather round the memory of the Chancellor of the Exchequer who subjected the means of learning to a preposterous impost. But this is an imperfect relaxation: the absurdities of our duties on foreign Books and Prints are still very glaring, and require redress.

Medals come under the same category as models; but, besides the instruction which they may afford in the Art of Design, we anticipate the extensive use of copies or casts from them as efficient means of general education. We have seen a set of sulphurs employed as a kind of mnemonics in teaching history, and can testify that they were more efficient than all the systems of artificial memory devised by such quacks as Feinaigle and Benyowski.

The last item we have to notice in the free list is Vellum: it affords some, though a very inadequate, compensation for the absence of Paper. We should recommend some of our publishers to print vellum copies, with blanks for ornamental letters and illustrations, which amateur artists could fill up at their pleasure. So graceful and elegant a source of amusement would be sure of receiving encouragement from young ladies of refined taste. The addition of their own illustrations would give zest to their enjoyment of a favourite writer: and their artistic conceptions would enable them to realize more intensely the fancies and imaginings of the poet.

Assuming that the duties levied on manufactures are exclusively for the purposes of revenue, we should wish that Cameos had been transferred to the free list. The pecuniary amount of the duty, five per cent., is a matter of perfect indifference, one way or the other: it will not exclude the importation, but it will add only a miserable trifle, not worth the cost or trouble of collection, to the revenue. But cameos may give hints to designers for porcelain and earthenware; and we should, therefore, desire to have them placed in the category of articles of instruction. Let us, however, be thankful for the relaxation, and hope for the remission. Crayons, also, have a claim to perfect freedom; they, however, are fixed at ten per cent.—a trifle to the revenue, but not always a trifle to the struggling artist, who often finds that a duty of ten per cent. to the revenue is

developed into a charge of some twenty or thirty per cent. by the retailer. The same remark is applicable to Pencils; but the appearance of Slate-pencils in a tariff, with a duty of ten per cent. annexed in the schedule, is thoroughly absurd, and supremely ridiculous. It is to be hoped that Sir Robert Peel, like other managers, will, as his funds improve, be induced to extend his free list.

As a general principle, we prefer an *ad-valorem* duty on imports to fixed arbitrary sums; and we wish that this principle had been applied to Spirits and Wines. The coarser brandies are ingredients in several branches of manufacture; and we think it would have been wise to distinguish in some way between them and the Cognac, used merely as a luxury. The question of temperance is indifferent to the issue; so far as an experience has gone, it shows that lowering the price of spirits is no incentive to intoxication. The cheap brandies of France are so detestable in taste and smell that we cannot believe it possible that they would be used as stimulants by the people of this country; while, for manufacturing purposes, we believe that they would be found superior to the purer spirit. Varnishes being admitted at ten per cent., there ought to have been a corresponding reduction of all the materials which enter into the composition of varnish, else our Tariff will hold out encouragement to the foreign manufacturer at the expense of our own countrymen.

It is but fair to add that this is one of the cases which is complicated by the interference of questions of excise. There would be interminable difficulties in levying a graduated or *ad-valorem* rate of duties on British spirits; the cases of fraud or collusion would be endless. We point out the evil, but we cannot suggest the remedy: for the spirit duties form too important an item of the public revenue to justify any reasonable hope of their remission.

We have merely selected a few items which help to illustrate the importance of reductions in the Tariff to Arts and Artisans; we have reserved the Timber Duties to the last, because wood-decorations, though recently revived, are rapidly increasing in importance. There is not a spar of Canada timber worth a straw for the purposes of Art; its economic qualities we know to be of the very worst order; it is the source of domestic discomfort wherever it is used; it is predestined to deformity and foredoomed to dissatisfaction; every preference given to its use is a prize on ugliness and a penalty on comfort. The Canadians themselves protest against the kindness which we ungraciously thrust upon them; they tell us that wood-cutters and wood-jobbers are the plague and pest of colonial society; they would rather see the ground cleared for farmers than encumbered for speculators. Setting aside, however, such political and economic considerations, we say that Art imperatively requires the admission on equal terms of hard and ornamental timbers.

We are persuaded that the demand for Canada timber would not be injuriously decreased by the admission of the superior timber from the Baltic. In the case of wool it was found that the admission of the foreign finer qualities greatly increased the consumption of the coarser domestic qualities. The same result might reasonably be expected from Sir Robert Peel's proposed measure; the simple result would be that Canada timber would be imported for the purposes to which it is peculiarly appropriate, and not for the purposes to which it is utterly unsuited.

There may be some to whom some explanation or, perhaps, apology is necessary for introducing economic discussions into an artistic journal; but political economy is much more closely connected with the progress of taste and artistic design than is generally believed. Monopolies and Trades Unions are equally fatal to progress; and Art requires the aid of Science to demon-

strate their ruinous tendency. A monopoly is a combination of unimproving manufacturers to keep up the profits of production irrespective of the merits of production; a trades union, in ninety-nine cases out of the hundred, is a combination of botches to keep up the rate of wages irrespective of the quality or amount of work. Both rely on force, not on merits. Monopoly looks to legal force, because it has influence with the Legislature; the trades union has recourse to brute force, because it has no voice in the making of law: but both are disturbing forces in the natural operations; both are adverse to civilization and to the progress of Art, which is the outward manifestation and visible sign of civilization. Both are nuisances which ought to be abated.

For the sake of Art, for the sake of progress, for the sake of improvement—both artistic and social, we give our earnest support to the great measures of commercial reform now under the consideration of Parliament. We have nothing to say to parties, or to their paltry and personal objects; in the contest we look only to the nation as our party, and to national advantage as our principle. Without going quite so far as to say that we should rather err with Plato than go right with the rest of the world, we are not uninfluenced by the fact that every great patron and every distinguished amateur of Art within the seas of Britain, is a zealous advocate for the emancipation of Industry and Commerce proposed by the Ministerial measure. Under such circumstances, silence on the part of the ART-UNION would neither be suited to the position which our Journal holds in public estimation, nor fair to those who have honoured us with their confidence. We were bound to pronounce an opinion, and we have done so fairly, candidly, and unequivocally. We should add, "fearlessly," only that the mention of fear on such an occasion would be perfectly idle. The principles we maintain stand forth in such prominent light of truth and self-evidence, that courage is far more wanting for their abandonment than for their maintenance.

VISITS TO PRIVATE GALLERIES.

No. XI.

THE RIGHT HON SIR ROBERT PEELE, BART.,
Whitehall-gardens.

AMID the turmoil of historical events and the harass of political occupation, it has rarely fallen to the lot of great men to have found either leisure or inclination to cultivate the Arts, or to acquire the knowledge that can alone supply the faculty for their enjoyment.

But it is precisely at such periods and under such influences that the cultivation of the Fine Arts confers "eternal fame" on the exalted persons to whom the rule of nations is confided. The glorious epoch of the Medici was a time of disorganization and trouble in which they were constantly involved,—although now remembered only for the princely patronage of high Art by their family, and the association of their names with its most illustrious professors, such as Bramante, Leonardo da Vinci, Michael Angelo, and Raffaele.

It becomes, consequently, a matter of proud and earnest gratification to all our countrymen that the illustrious statesman whose master-mind now directs the energies of the most mighty empire in the world should be one of the most accomplished connoisseurs in Art, as well as one of its most ardent and liberal patrons.

It will be a memorable event in the history of our country that, during his Administration, the first public act of acknowledging the importance of the Fine Arts, as a source of national wealth and civilization, was accomplished—by creating a Royal Commission to consider the means of furthering their progress.

Sir Robert Peel, from his first entrance into public life, has been almost constantly employed in the service of the Government of the United

Kingdom. It is not our purpose to offer any opinion as to the great measures in which, during the last thirty years, he has taken an active part; but we may express our delight that he has found leisure to employ his large fortune in forming the collection of Pictures we are now about to describe. Other galleries have been gathered by a succession of descendants; but this has been formed by Sir Robert Peel alone. To those who imagine that the possession of wealth can always achieve the same result, we reply that the unity of purpose, the equality of excellence of the various examples, and the purity of taste displayed in the acquisition, are indicative of a refinement of understanding perhaps best explained by saying it would be quite unattainable by any lavish expenditure alone.

Every one knows that Sir Robert Peel's town residence is a mansion of modern erection, situated in Whitehall-gardens. The collection is not placed in a cheerless gallery, but is contained in an apartment on the first floor of spacious dimensions, comprising the whole depth of the residence, with large bow-windows at the ends. It is elegantly fitted up with the usual decorations of a drawing-room, and on the side walls are hung, closely together, those gems of the Dutch school which have been the chief pride and ornament of most of the celebrated continental collections: some few are placed in other apartments. We shall now only give an account of the pictures in the town abode, but hope to have an opportunity hereafter of describing those at Drayton-Manor, where there are many choice works of the British school. Before entering upon a detailed catalogue we are desirous of returning our grateful thanks for the readiness with which permission was granted by Sir Robert Peel to view his collection for the purpose we have in view.

PICTURES IN THE GALLERY.

S. RICCI. A mythological subject. A fine picture, much beyond anything else attributed to this master, and quite worthy of N. Poussin.

G. METZU. 'The Music Lesson,' from the collection of Michael Bryan, Esq.

F. MIERIS. 'Le Corsage Rouge.' A perfect gem, representing a young lady feeding a parrot: she wears a red tunic, trimmed with ermine, whence the title under which it is well known. It has successively adorned the galleries of Gaignat, the Duke de Praslin, and Mr. Beckford.

BERCHEM. 'Landscape.—Ruins and Cattle.' This picture is engraved in the Poulin collection, No. 11. It is a graceful composition of cows and a goat standing in a pond, behind which rises the ruins of an antique edifice, and is further adorned with figures. It has been a great ornament to the various collections of Brancamp, Poulin, Duke de Chabot, Tolozan, Crawford, Humble, and Sir S. Clarke.

BACKHUYSEN. 'Sea Shore.' A cloudy sky and light breeze, with figures of fishermen in various occupations. Engraved in the Le Brun Gallery.

JAN STEEN. 'The Music Master.' It bears the date on the harpsichord of 1671, and has more of the manner of Terburg, with higher finish than his usual style, which he adopted after the above period.

G. NETSCHER. 'Lady with a Distaff, 1671,' dressed in a yellow tunic bordered with ermine, and a white satin petticoat. From the collections of Blondel de Gagny and Prince Galitzin.

D. TENIERS. 'The Seasons.' Four small pictures, well known from the engravings after them by Levasseur and Surruge, as well as by numerous copies. Spring is personified by a young gardener bearing an orange-tree; Summer by a stout reaper tying a sheaf; Autumn by a jolly peasant, with a flask of wine in one hand and a glass in the other; and Winter by an old man dressed in a furled cloak, and warming his hands. This esteemed series has adorned previously the collections of the Countess de Verrue, Le Prade, Blondel de Gagny, Gros, Nouri, Destouches, Le Brun, and Prince Talleyrand. At the sale of the Countess de Verrue's pictures, in 1737, they were sold for only 290 francs; at each successive sale they have continued to augment in price, until the last time, in 1817, when Prince Talleyrand's collection was dispersed, they were sold for 4500 francs.

PH. WOUVERMANS. 'Interior of a Stable,' many figures of ladies on horses richly caparisoned, cavaliers, and a profusion of the most charming

details in the finest style of execution. From the collections of the Count de Merle and Watson Taylor, Esq.

W. VANDEVELDE. 'A Light Breeze, with Indications of an approaching Storm.' From the collection of Lord Charles Townsend.

W. VANDEVELDE. 'A Calm, 1661.' This is an exceedingly fine picture, in the artist's most brilliant manner. It formerly graced the gallery of the Duke de Berry.

A. CUYP. 'Cows drinking on the Banks of a River.' A perfect example of the master, of moderate dimensions, full of brilliancy and truth.

G. NETSCHER. 'Maternal Instruction.' A mother teaching her daughter to read, while a younger child is playing on the floor with a dog. Formerly in the Orleans Collection, engraved by De Launay.

RUBENS. 'The Chapeau de Paille.' This universally celebrated work may be considered the brightest jewel in this collection of gems. The reputation of this picture is boundless: it has been written and talked about wherever Art is known, and is familiar by numerous engravings to every class of amateurs. It portrays the portrait of Mademoiselle Lunden, half-length, nearly a full face, wearing a black beaver Spanish hat, trimmed with white ostrich feathers, and a black sencer with scarlet sleeves. The hands are held crossed in front. We have long known this extraordinary picture, yet never did its wondrous execution charm us to such an extent as on our present visit. It is one of those unique and fortuitous productions in Art which surpass the most extravagant ideas of excellence it may be possible for the greatest enthusiast to conceive. By a strange perversion of sound, it has been called for a long time the 'Chapeau de Paille,' although it was formerly distinguished as the 'Chapeau à l'Espagnole,' which is a more correct designation of the head attire. Mlle. Lunden was the acknowledged beauty of Antwerp in her day; her countenance is lively and playful; her eyes are fixed on the spectator, while a slight smile plays on her lips. As a work of Art it may be considered the perfection of colour; and it is impossible, without seeing the picture, to imagine the brilliancy and transparency of the local colours, and the almost miraculous power displayed in painting the shadow on the forehead, cast by the broad brim of the "chapeau." The features are regular, but not exactly handsome according to our notions; there is a youth, a gaiety, and an enchanting animation in the ensemble, which no other picture of this great colourist ever possessed so fully. It is said that Rubens would never part with this picture in his lifetime, and it is noted in the inventory of effects taken after his decease, as the portrait of a lady having one hand crossed on the other. At the death of his widow, this picture became the property of the Lunden family, and so remained until the decease of the last descendant in 1817, when it was sold for 50,000 francs to M. Stiers, of Antwerp. In 1822 it was again publicly sold for nearly £3000, and then transported to England, when, after being publicly exhibited in Bond-street, to the admiration of more than 20,000 visitors, it was finally sold to Sir Robert Peel, in whose possession we now find this matchless *chef-d'œuvre* of Rubens.

J. VAN OSTADE. 'Winter Scene on a Canal, with Figures Skating.'

W. VANDEVELDE. 'Calm, 1654.' A fine picture, but not equal to others in this collection.

G. METZU. 'The Duet.' A most important work of this very elaborate painter. A lady holding a music-book is preparing to sing, and is apparently waiting until a gentleman has tuned his violin. This picture, in its turn, has belonged to the Duke de Choiseul, the Duke de Praslin, M. Solière, and Prince Talleyrand.

D. TENIERS. 'La Surprise Facheuse.' In a vast kitchen an elderly peasant is caressing a young woman occupied in cleaning a pan, at the same moment his wife enters by a door in the background. It is in the best manner of Teniers's execution, particularly in the domestic details.

HOBBIMA. 'The Water-mill.' A very fine picture of his usual woody scenery, with delightful effects of sunshine on a summer's day.

W. VANDEVELDE. 'The Beach at Scheveling.' The very perfection of coast scenery for execution; a truly fine work, enriched with the most charming figures from the pencil of A. Vandeveld. For-

merly possessed by M. Schimmelpennick and the Count Pourtales.

GONZALES. 'A Family Scene, with Portraits of a Lady, Gentleman, and Six Children.' It is a fine specimen of a master who sometimes approaches the touch and manner of Vandyck, although on a diminished scale.

D. TENIERS. 'Le Mauvais Riche.' An elderly man, in rich attire, tormented by a thousand hideous forms and grotesque figures; beautiful pencilling, and harmonious in colour.

WYNANTS. 'Landscape, 1659.' One of the most pleasing pictures of this very agreeable painter, decorated with appropriate figures by Lingelbach.

W. MIERIS. 'A Young Woman at a Window talking to a Man,' surrounded with fish, poultry, fruit, game, and a multitude of accessories; finished to extreme minuteness, and completely free from the dryness which sometimes pervades the pictures of Mieris. It is a well-known *chef-d'œuvre* of the master, and was formerly in Mr. Hibbert's collection. It is engraved by Burnet.

PH. WOUVERMANS. 'Halt of Officers.' This picture is engraved under this title by Le Bas: the subject is consequently well known, and it has always been considered one of the artist's most perfect works. It has been in the collections of the Count Dubarry, Poulin, and Mr. Webb.

KAREL DU JARDIN. 'Cattle Reposing, 1658.' We have here a wonderfully fine cabinet specimen of this very charming painter, of small dimensions; still it is replete with subject, and represents a number of animals and figures reposing in the shade of some large trees on a sunny day. It is certainly one of the very finest works of its class, and has previously been a leading ornament in the collections of the Duke de Praslin, Robit, and Sir Simon Clarke.

PH. WOUVERMANS. 'A Group of Figures,' in a sterile scene, with a grey horse on which a man is placing faggots, while a woman, child, and dog, complete the group. It has been in the cabinets of Randon de Boisset and Le Rouge.

J. RUYSDAEL. 'A Waterfall over Rocks.' One of the most capital pictures of the master. It was formerly in the Brentano collection at Amsterdam.

A. VANDEVELDE. 'Winter Amusements, 1668.' A canal, with many figures skating; full of truth, and of the most vigorous execution. It is engraved by Allamet, and was previously in the collections of Marquette, the Prince de Conti, and the Count Pourtales.

HOBBIMA. 'Wood Scene.' A charming small picture, of elaborate finish: true to Nature with all its freshness.

A. VANDEVELDE. 'Figures and Cattle crossing a Brook.' This is a beautiful picture of the highest quality of Art, painted with singular firmness, and brilliant in colour. It has been in the collections of Randon de Boisset, the Duke de Praslin, and Sir Simon Clarke.

WYNANTS. 'Small Landscape and Figures.' The site represented is a barren bit of Nature, but enlivened by very beautiful figures, for which it is indebted to the pencil of Adrian Vandeveld.

G. NETSCHER. 'La Bulle de Savon.' This small picture is one of the painter's finest productions: a charming subject, and treated in a manner so elegantly that its possession has always been coveted as an ornament to many celebrated cabinets. It is well known from an engraving, and has at various times passed into the galleries of Randon de Boisset, Poulin, De Calonne, Le Brun, and the Duchess de Berry; from the last it was purchased for 7000 francs (£280), although not a foot square in superficies.

BACKHUYSEN. 'Entrance of the Thames.' A rather large picture, with stormy effect, grandly treated.

P. DE HOOGE. 'An Interior, with Figures,' possessing all the beautiful effects and gradations of light that so justly entitle him to be considered as the Cuyp of Interiors. Formerly in the collections of Van Leyden and the Count Pourtales.

P. POTTER. 'Landscape and Cattle, 1654.' This is one of his most exquisite works, and must have been also one of the latest productions of his pencil, as he died in the early part of the year dated on the picture. It is here one of the greatest ornaments in the collection, and has been possessed before by Lindert de Neuville, Van Loquet of Amsterdam, and Lord Gwydir; from the last of whom it was obtained for 1200 guineas.

HOBIMA. 'The Avenue.' When this picture was exhibited at the British Institution a few years ago, it excited the utmost admiration for its truth and simplicity. It is a pure page of Nature, so unaffected and unadorned that it seizes the mind at once. Being the mere transcript of a scene of the most ordinary and commonplace description, we really forget it is a picture at all, but are deluded into a vision of reality of the objects represented.

G. DOW. 'The Dealer in Game.' This is a picture of great celebrity as one of the most capital works of the painter, and is so well known to connoisseurs as scarcely to require any remark on its importance. The execution is marvellous, while the heads of the figures have a life, a vivacity, and an expression of character not always met with in his works. It has belonged to the collections of Choiseul, Prince de Conti, the Duke de Chabot, Dupré, and lastly that of Fonthill Abbey.

TERBURG. 'The Music Lesson.' Engraved in the 'Choiseul Cabinet,' No. 12, and is a *chef-d'œuvre* of this graceful painter. It has ornamented the following collections, which is enough to show how highly it has always been esteemed: that of Julienne, Choiseul, Prince de Conti, Marquis de l'Ange, Duke de Praslin, Sérerville, Prince Galitzin, and Mr. Barchard, at whose sale, in 1826, it brought nearly £1000.

J. VAN OSTADE. 'Entrance to a Village, with Figures.' A beautiful little picture, formerly in the Choiseul cabinet.

HACKERT AND BERCHEM. 'Stag Hunt in a Wood.' A magnificent landscape with animated figures. It was in the collection of the late Lord Granville, which was sold last year.

A. VANDEVELDE. 'Farm-buildings and Cattle.' A delightful picture, executed with the most perfect truth to Nature.

P. DE HOOGE. 'Interior of a Paved Court, with Figures, 1658.' With all the usual characteristics and good qualities of the master's manner.

VANDERHEYDEN. 'View in Cologne.' A small picture of exquisite merit, and of the highest possible execution of minute detail. It is enriched with figures by A. Vandeveld.

PH. WOUVERMANS. 'Coast Scene, with Fishermen.' A perfectly harmonious picture of the highest quality of Art. An interesting history belongs to this charming work. Wouvermans is known to have passed his life in straitened circumstances, from not having been appreciated by the patrons of Art in his lifetime. Elizabeth, Queen of Spain, being informed of his talent, commanded a picture from his pencil, which is the present example. It arrived at Madrid, where it was duly admired; the payment was remitted, but, unfortunately, arrived a few days after the death of the artist. The royal arms of Spain, and the words, "Elizabetha Regina," are on the back of the picture.

HONDIMA. 'Ruins of the Castle of Brederode.' A magnificent landscape, less encumbered with trees and more of a classical character than Hobbima usually painted. The reflections in the water of the ruin are pictured with the most perfect illusion.

A. CUYP. 'Landscape, with a Ruined Castle, surrounded by a Moat.' A brilliant gem of rich sunny effect.

KAREL DU JARDIN. 'Cattle and Figures crossing a Brook.' An elegant and elaborate example of this very agreeable painter.

A. VAN OSTADE. 'The Alchemist, 1661.' A most remarkable work, profuse in its details, and of the utmost finish. It was highly esteemed in the collections of Lalive de Jully, L'Abbé Gervin, and many others.

A. CUYP. 'Dutch Pasture Scene.' Needs no comments: it is equally fine with its companions.

W. VANDEVELDE. 'Small Calm, from the Choiseul cabinet; 'A Light Breeze' and 'A Gale,' from the collection of the Count Pourtales, and is one of the most delicious sea-pieces ever painted,—full of movement and agitation of the scene.

PH. WOUVERMANS. 'An Ass.' In a landscape, with some figures of minor consequence.

K. DU JARDIN. 'Landscape and Figures.' An elegant little specimen from the cabinet of M. St. Victor.

PH. WOUVERMANS. 'Sandy Road and Figures.' A small picture with minute figures of high excellence.

IN THE SALOON.

E. LANDSEER, R.A. Portrait of Miss Peel.
Sir J. REYNOLDS. Portrait of Admiral Keppel; and 'The Snake in the Grass,' originally painted for Lord Carysfort.

Sir T. LAWRENCE. Portrait of Miss Peel.
Sir J. REYNOLDS. Portrait of a Lady and Child; portrait of Dr. Johnson; portrait of himself; and 'Robinetta.'

Sir DAVID WILKIE, R.A. The famous picture of 'John Knox Preaching before the Lords of the Congregation.'

IN THE WEST DRAWING-ROOM.

LINGELBACH. 'The Hay Season.'
MOUCHERON. 'Garden Scene,' with figures by Adrian Vandeveld.

REMBRANDT. Portrait of a Gentleman wearing a chain of gold—a lace collar falls over the shoulders.

RYSDAEL. 'Grand Woody Landscape, with Water.'

IN THE DINING-ROOM.

RUBENS. 'Silenus, with Satyrs and other Figures.' A capital picture: the figures are half-length, and size of life, painted with great brilliancy, and still retaining its freshness and lustre of colour. It remained in the painter's possession until his decease, when it was purchased in 1640 by Cardinal Richelieu, and was preserved in that family until the epoch of the French Revolution; it then became possessed by Lucien Bonaparte, from whose collection it passed into the hands of the present owner.

There are also in this room the portraits of Sir F. Pollock, Lord Stanley, and the late Sir W. Follett, painted by Say.

The Library contains a great number of superb drawings and studies by Rubens, all framed and glazed; among them are several of the groups in his picture of 'The Last Judgment,' at Munich, and many others of high excellence.

As we have, on a former occasion, intimated, it is possible for us to do little more than publish a catalogue of the works contained in such collections as that under notice; we can devote but a limited space to the subject, and may not, therefore, attempt to render it justice; restricted as we are, however, and must be, we shall supply information deeply interesting to all lovers of Art.

It is, we repeat, among the most gratifying signs of the age in which we live, that a Statesman—amid the turmoil of perpetual occupation, and in the midst of continual political strife—should have devoted no small portion of his time and thoughts to Literature and the Arts: what a noble example to men of less "laborious lives!" How emphatic is the encouragement thus given to seek relief from severe mental work in the pleasant and refreshing paths which the artist and the man of letters prepare for those who can estimate their value. That Sir Robert Peel is not a "mere statesman," we receive repeated proofs—proofs conclusive though indirect; we need not refer to them—witness one, however, his memorable letter to Thomas Hood, which professed perfect familiarity with the writings of one who might have been considered the very last with whom a person so circumstanced could have formed acquaintance. The political career of the Prime Minister can rarely furnish to us a theme for comment; but we may surely rejoice that, in the busy, active, and greatly useful life of the leading man of the age and country, there is at least one spot of neutral ground where none can snarl, censure, or condemn.

PICTURE SALES OF THE MONTH.

DURING the past month there has been nothing at all brought forward of ancient Art worth naming. Two small collections of unimportant pictures—one belonging to the late Mr. Rhodes, F.S.A., joint architect to the Board of Works, and the other said to have been possessed by the late Count de Survilliers (Joseph Bonaparte). The first-named sale composed one of those *mistakes* which so frequently occur among individuals of high mental attainments in other pursuits. The other collection consisted of only fourteen pictures, belonging to the ex-King, and advertised as being recently removed from his *Palace* at Bordentown, New Jersey, U.S. It might fairly be imagined that something decent, or even excellent, would have

been found here, from the opportunity which the occupation of two European thrones gave to this member of the Bonaparte family. The list of titles and prices is the best comment we can offer upon the subject, and we therefore subjoin it:—Lot 1. 'A Muse,' Roman mosaic, £12. 15s.; 2. 'The Companion,' £9. 9s.; 3. 'View on the Rhone,' L. Paret, £11. 0s. 6d.; 4. 'View in the South of France,' L. Paret, £9. 19s. 6d.; 5. 'View of a Town,' L. Paret, £11. 0s. 6d.; 6. 'Landscape and Figures,' Teniers, £30. 9s.; 7. 'Head of a Saint,' Murillo, £8. 8s.; 8. 'Festa in St. Mark's place,' Canaletti, £7. 7s.; 9. 'Tarquin and Lucretia,' Le Jeune, £7. 7s.; 10. 'A Classical Landscape,' Poussin, £5. 5s.; 11. 'Christ Bound,' Murillo, £20. 9s. 6d.; 12. 'A Romantic Landscape,' Murillo, £20. 9s. 6d.; 13. 'Grand Landscape,' S. Rosa, £9. 19s. 6d.; 14. 'Grand Woody Landscape,' S. Rosa, £6. 15s. The total amount of the sale produced for this royal collection, £154. 19s.

On this same day was advertised to be sold a small number of ancient pictures (another mistake), the property of Douglas Guest, Esq., formerly Lecturer on the Fine Arts at the Royal Institution, as well as some of his own original works. At the conclusion of the farce of selling the royal gallery above quoted, Mr. Christie said, he thought it would be advisable to withdraw Mr. Guest's collection of ancient, as well as his own, pictures; which he would do with the permission of the company present. He added, in a candid and straightforward manner, that he knew the proprietor valued them beyond what there was any reasonable chance of realizing, and it would be a waste of time to put them up for the mere purpose of buying them in. The company, of course, assented, and we have great pleasure in recording our approval of a proceeding so honourable on the part of Messrs. Christie and Manson.

We have now a more agreeable task to discharge: the sale of the oil pictures, finished and unfinished, numerous drawings, as well as the extensive series of sketches made in Lycia, by the lamented W. Müller. The competition to possess them passed the "bounds of hope." The Lycian water-colour sketches sold at magnificent prices varying from £20 upwards of £50 each. The sale was continued for three days, and the homage paid to the genius of the deceased artist amounted altogether to the large sum of £4600.

Of any other sales we have no notice to make; very few of mediocre consequence are hitherto announced. The anonymous collections at "rig auctions" are more numerous than ever, but we fancy this only shows an increasing anxiety to clear off the rubbish as quickly as possible. Several sales of this kind have been got up at public-houses in the retired localities round London, such as Greenwich, Dulwich, Fooks' Cray, &c. It is desperate work indeed to see a *Raffaello* knocked down in the back parlour of the "Five Bells" for as many half-crowns.

[Our readers will recollect that, about two years ago, we exposed the frauds of a person named Morris, who pretended to possess, among other original paintings by the great masters, a perfect specimen of *Raffaello* for which, he asserted, the Duke of Sutherland had offered him £8000. This dealer had succeeded in imposing upon the unwary in many provincial towns—selling infamous dubs for large sums, and obtaining a large number of shillings by the exhibition of the forgery. Passing through Boulogne, a few days ago, we found him settled for the present there—but, as he says, on his way to Paris with his "collection," he is there playing the same game, showing his lots of rubbish and his one grand work—the finest *Raffaello* in the world, for which, he had the modesty to assure us, "the British Government and the Duke of Sutherland were, at the present moment, both competitors for the sum of 8000 guineas;" but he added he had "determined never selling it for less than £13,000." We paid the franc demanded for admission to see this great work and about two score of dubs singularly miserable—veritable Titians, Rubens, Teniers, and so forth; a pair of heads, which he proffered to "guarantee" as original, he was particularly anxious we should buy at the price of £40 the pair; a Teniers, of the purest character, for £15, he also pressed upon us—imagining he had found "a duple;" but he was loudest in praise of a couple of heads Titians, "formerly the property of Mr. Fox Maule's grandfather," and full of little holes made in them "by the bows and arrows of Mr. Fox Maule and his brother, when they were little boys." The handbill of Mr. Morris contains, of course, the old story of the Duke of Sutherland's offer of 8000 guineas, to which is added the offer of a similar sum by her Majesty's Government; and, as the bill states that his pictures had "created quite a sensation at Calais," we presume this person is wandering through France to take in the ignorant as he has done in England. We trust this warning may have some effect.]

VISITS TO PRIVATE GALLERIES. No. XVII.

THE RIGHT HON. SIR ROBERT PEEL, BART., M.P.,
Drayton Manor, Staffordshire.

THE great political events of the present year, so unexpected in character, so vast in conception, and pregnant with such immense influences on all the interests of the world, attach importance to even the least interesting particulars of the private life of the statesman who has successfully completed the gigantic revolution of fiscal laws, we have so recently witnessed. The triumph was complete; but, like the triumphs accorded by Ancient Rome to her heroes, the road to the Capitol where the highest honours of Civism were conferred, was also the road to the Tarpeian Rock.

"Omnia sunt hominum tunc pendula filo.
Et subito casu; quæ volvere ruunt."

With these impressions on our mind, the journey to Drayton Manor possessed more than the gratifying interest of viewing its works of Art, and the important collection of Portraits of the eminent men of our time. Many of them have trodden the very floors of the rooms in which their resemblances are now preserved. Future generations will here gaze on the lineaments of those distinguished individuals who have either taken part in the great political acts of England, during the nineteenth century, or embellished its history by their attainments in the Arts, or by their discoveries in Science.

Drayton Manor, the country seat of Sir Robert Peel, Bart., is situated near Tamworth, in Staffordshire. It is easily reached from London by the North Western Railway. At the Hampton station on this line a branch of the Derby Junction Railway leads to the ancient town of Tamworth.

Tamworth itself is as dull and uninteresting as most country towns, where manufactures and commerce have not chosen to settle: it has but little to arrest the traveller's attention. The antiquary will discover a few interesting relics in the venerable church, where the remains of some early paintings on its walls are likely to excite a passing notice. There are besides a few old timbered houses, such as we find occasionally in remote districts, making an effort to look younger, by having the timber framing coloured black, and the plaster compartments newly whitewashed. The ancient castle, too, which once frowned proudly over the lazy Tame, that flows at its base, has lost its belligerent character. Successive "improvements," so called by the bricklayer and stonemason, have converted it into a singularly awkward-looking abode.

To reach the mansion we pass through the village of Fazely, which possesses no feature worth recording, but the ruins of some former factories, whose industry has migrated to other localities. Here we enter the private road to the house, and traverse numerous plantations and shrubberies, until we arrive at the principal entrance.

The mansion of Drayton Manor does not at all make a striking appearance at its approach on this side. The principal door is under an open porch, somewhat resembling the royal entrance to the House of Lords, in Palace-yard. Numerous offices are on the right hand, and the walls of the New Picture Gallery extend on the left. Although these walls are architecturally decorated, and surmounted by statues, the absence of window openings gives but a dull appearance, on first arriving at the mansion. The style of the edifice is a kind of Italianized Gothic, very simple in its features, as adapted to modern purposes. It forms a quadrangle with a small inner court; the principal front is towards the garden on the side opposite the chief entrance. Here it makes a great display, viewing two sides of the quadrangle facing the terraces, and a number of lesser constructions connecting the mansion with a lofty tower, which is surmounted by a cupola, and built in corresponding style. There is a profusion of offices attached, bespeaking the abode of a large domestic establishment.

The principal façade presents a centre and two wings, each slightly advanced: the central portion has two ranges of windows; the wings have three. The building is crowned by a parapet, pierced at intervals with quatrefoils. On each of the four angles of the wings are placed turrets or bell-towers of Italian design. The state apart-

ments are on the ground-floor; the windows are very lofty, and divided into three parts by stone mullions, with transoms. The upper range of windows is divided by mullions alone: they are all square-headed.

The whole mass of erections is on a kind of plateau; a broad terrace walk is continued on two sides, enclosed by parapets, partly pierced with Elizabethan forms, and ornamented at the sectional divisions with marble sculptured vases of Italian and French design; various flights of steps offer a descent into the surrounding gardens and grounds. It is here only the great extent of the mansion can be fully appreciated, from the before-mentioned lofty tower, the lesser buildings, the house itself, unto the new picture gallery at the extreme end. There is not any very extensive view from the terrace; on the north side the ground descends into a valley where there is an ornamental piece of water, and the rising ground on the opposite side is agreeably varied with plantations. The country round appears in high cultivation, and, being well wooded, offers little expanse of landscape scenery. Descending the steps from the terrace into the pleasure-garden, we find many agreeable walks, delightfully secluded, and sheltered by fine trees and shrubs. Among the former is a sycamore of unusual size at the base: about two feet from the ground it forms four branches, each of which has the girth of large trees.

In 1843 the mansion was honoured by the visit of her Majesty, his Royal Highness Prince Albert, and her Majesty the Queen Dowager. The festivities on the occasion were on a scale of the utmost magnificence for the entertainment of the illustrious party, their friends, and attendants. Nor was the hospitality confined alone to them, for the neighbourhood participated largely in the abundance.

After this digression we return to the object of our mission. The door of the grand entrance under the porch we have before spoken of, opens into a corridor leading to the principal apartments. The corridor is ornamented with busts from the antique, placed on sculptured marble brackets at intervals on the side walls; the ceiling is divided into square compartments by oaken ribs, with gilt ornaments of foliage at the intersections; and on the floor on the sides are stoned carved ebony fauteuils, and some large specimens of the fragile ware of Chinese fictile art. Immediately on entering the corridor from the external entrance, is a small ante-room. It contains a bust of the late Lord Fitzgerald: from hence we pass into

THE NEW GALLERY.

This addition to the edifice was erected in 1846, from the design of Mr. Sydney Smirke, F.S.A.* It is a superb apartment, lighted from the ceiling, 85 feet in length and 22 feet in width. The ornamental work is of Elizabethan design, made of grained oak and touched with gold. Above the cornice, carved chimæras with lions' heads, are placed at intervals holding shields, on which are inscribed the initials of the various members of the family. The walls are hung with green satin damask, the flooring has a parquetry border of coloured woods, and the room is divided into compartments by dark green marble columns. A handsome carpet is laid down in the centre, and couches covered with green morocco leather are placed at intervals.

It was constructed expressly for the reception of a collection of portraits of eminent persons. It consists principally of those of the present day, who have taken part in public affairs; but there are also intermingled, artists, poets, and others, some foreigners of distinction, and also a few of the worthies of bygone times.

It now contains fourteen of Sir Thomas Lawrence's pictures, being the finest series of the late President's works in any private collection. We give our catalogue as it now stands, but, additions being constantly made, there is every probability of its becoming a very important and unique monument of the epoch, completely incapable of rivalry by any subsequent illustration of the same period.

On entering the gallery, and beginning on the left hand, the pictures are placed in the following order:—

* A woodcut, representing the Interior, was given in the "Builder," No. 118, May 10, 1845.

'Sir D. Wilkie,' painted by himself, in the costume of a Doctor of Civil Law.

'Sir Henry Hardinge,' by Lucas.

'Lord Abinger,' by Sir M. A. SHEE, P.R.A.

'Right Hon. W. Gladstone,' by Lucas.

'Gibson, the Sculptor,' by Geddes.

'Right Hon. H. Goulburn,' by Pickersgill.

'A. Murphy,' by Sir J. REYNOLDS.

'Sir J. Graham,' by Lucas.

'Lord Grey' (whole length), by SAY.

'Wycherley, the Dramatist,' Sir P. LEY.

'Sam. Rogers, Esq.,' by Lucas.

'Earl of Aberdeen,' by Sir THOMAS LAWRENCE.

'Sir Robert Peel,' by Sir THOMAS LAWRENCE;

three-quarter portrait, with one hand resting on a table; well known from the engraving.

'Wordsworth,' by PICKERSGILL.

'Lady Peel,' by Sir THOMAS LAWRENCE, the companion of the preceding one of Sir Robert. Her ladyship is portrayed, seated in a landscape of considerable beauty, holding a glove in one hand.

'Byron,' by T. PHILLIPS, R.A.

'Cowley,' by Sir PETER LEY. This picture was originally at Strawberry Hill, Twickenham, from whence it was purchased in 1842. The Poet is represented as an Arcadian shepherd with a flute; the long flowing hair and romantic costume complete a beautiful pastoral conception, such as Ley appears to have delighted in, and by which he gave great attractions to the portraits thus treated.

'Sir Robert Peel,' by Sir THOMAS LAWRENCE. The portrait of the father of the present baronet.

'Lord Lyndhurst' (whole length), by PICKERSGILL, habited in the robes of a Lord Chancellor, with the mace and other insignia of his high office.

'Sir W. Follett,' by SAY.

'Lord Erskine,' by Sir THOMAS LAWRENCE.

'Lord Brougham' (whole length), by MORTON.

'Sir F. Pollock,' by SAY.

'West, P.R.A.,' by HIMSELF.

'Otway,' by Mrs. BEALE.

'Fuseli, R.A.,' by Sir THOMAS LAWRENCE.

'J. P. Kemble' (whole length), by Sir T. LAWRENCE, represented in the character of *Rolla* in Sheridan's drama of "Pizarro."

'Sir F. Chantrey,' by JACKSON.

'Shakspear.' Duplicate of the portrait in the possession of the Duke of Somerset.

'Sir Henry Hallford,' by Sir M. A. SHEE, P.R.A.

'Cuvier,' by PICKERSGILL.

'Vandyke,' by HIMSELF.

'Dr. Buckland,' by T. PHILLIPS, R.A.

'Professor Owen,' by PICKERSGILL.

'Right Hon. G. Canning' (whole length), by Sir T. LAWRENCE; represented standing on the floor of the House of Commons, and in the animated action of speaking.

'The Czar Peter.'

'Right Hon. W. Huskisson,' by Sir THOMAS LAWRENCE.

'Lord Stowell,' by Sir THOMAS LAWRENCE.

'Duke of Wellington' (whole length), by Sir THOMAS LAWRENCE. The illustrious warrior is standing, habited in a military cloak, and holding a telescope.

'Edmund Burke,' by Sir J. REYNOLDS.

'The Earl of Eldon,' by Sir THOS. LAWRENCE.

'Sir W. Blackstone,' by GAINSBOROUGH.

'The Earl of Liverpool' (whole length), by Sir THOMAS LAWRENCE; holding in his hand the Act of Parliament for establishing a National Gallery of Art in England.

'General Dumouriez,' aged 83, by FOSTER.

'Southey,' by Sir THOMAS LAWRENCE.

'Liebig,' by a GERMAN ARTIST.

'Right Hon. W. Pitt,' by GAINSBOROUGH.

'His Royal Highness the Duke of York,' by Sir W. BEECHER.

'Lord Stanley,' by SAY.

'Cammeucini,' by GEDDES.

'Sir G. Cockburn,' by Lucas. One of the remaining naval heroes, now living, companion of the immortal Nelson. The gallant Admiral is particularly distinguished in the annals of the last war, for the taking of Martinique, and the successful *coup-de-main* and capture of the city of Washington, to the great mortification of trans-Atlantic national pride. To him also was confided

* This portrait, as well as those of Lord Stanley and Sir Frederick Pollock, were at Whitehall when we gave an account of that collection, but have since been placed here.

the important duty of conveying the fallen Emperor of the French to his exile in St. Helena, on his degradation from the imperial dignity, to the simple designation of a general in the army. In transporting the illustrious captive, the Admiral probably became acquainted, during the intercourse of the table, with many opinions and remarks of Napoleon, that would elucidate the portion of history, in which he filled the most important part. A trifling anecdote we have heard of this voyage relates, that, the Ex-Emperor, who had a slender knowledge of the English language, never made use of it but in caressing a large dog, belonging to the Admiral, which accompanied him in the voyage.

SIR ROBERT'S PRIVATE SITTING-ROOM

Is a moderately-sized apartment of extreme simplicity in its fittings. Both of the sides adjoining the one window which lights it, are completely occupied by plain presses, filled with books and papers: the whole of the side opposite the window is covered with large maps on rollers. The only furniture is a plain rosewood table, and a sofa covered with green leather.

Over the fireplace on one of the sides is placed the well-known and wonderfully-fine portrait of 'Lady Peel,' by the late Sir THOS. LAWRENCE. It is a half-length; her ladyship is represented attired in a green mantle with ermine trimmings, and wearing a black velvet hat, adorned with feathers. One arm crosses the figure, the hand holding the mantle on the opposite side; the wrist is decorated with a sumptuous bracelet. The head is slightly inclined, and the outline of the entire form is replete with the graceful action of a lady of high rank. It has been repeatedly engraved, both here, and on the Continent. The beautiful small engraving, by C. Heath, in the "Keepsake for 1839," has made the composition familiar to every one.

It is impossible not to admit the influence which the 'Chapeau de Paille,' by Rubens, must have had on the accomplished artist, in the execution of this picture. He has evidently thrown the full force of his talent in the honourable rivalry; there is not the slightest servility of imitation; the same magic of harmony which distinguishes the one, is achieved in the other, by a totally different scale of local colours. With the recent recollection of the dazzling lustre of Rubens's *chef d'œuvre*, this work of the late President is brilliant, and powerful beyond any of his other female portraits; and, if placed in juxtaposition, would neither sink in the clearness of the flesh tints, nor in the admirable arrangement of the colours employed in the habiliement. In another respect, in the modest beauty and elegant pose of the figure, it is stamped with a supremacy of Art, the illustrious Fleming never attained.

This is the only picture in the room, but it perfectly completes its characteristic features. How much is indicated by everything in this sanctum of thought and investigation! A multitude of sensations and ideas arises, if we indulge the imagination at the perturbation of mind pregnant of mighty events, of which it must have been the scene. The simple forms of the furniture leaving nothing to distract the attention from the severer analysis of political science, the well-filled presses stored with material to aid the study, the maps covered with outlines of the vast possessions of the British Empire, and eliciting their bearings and relations with every part of the known world: all speak in a language, not to be interpreted by words. In the moments of repose, when the fatigued mind seeks respite, the weary eye lights on the mirrored countenance of one, invested with all the charms of the Painter's Art, whose tie is dearer to man, than any other association on earth.

Although the Drawing-room has no display of Pictorial skill, we cannot pass it by, without noticing the admirable *ensemble* effected without the aid of colour. The ceiling is squared into compartments, by richly gilt ribs and ornaments at the intersections; the walls are hung with white satin damask, finished with gilt cornices and borders, formed of open-worked waving foliage. The furniture is of corresponding material. When lighted up by the elegant candelabra and chandeliers it must be almost magical for brilliancy of effect, accomplished by the means of white and gold, employed with the purest decorative skill.

The Library occupies the centre of the suite of state apartments, and is the largest room in the mansion. We need not say it is well furnished

with books. Two fine groups of sculpture in marble are placed on pedestals: one is a 'Bacchante and Child,' by R. J. WYATT; the other, 'Apollo as a Shepherd, with a Dog,' by THORWALDSEN.

The Dining-room has the large and well-known picture by HAYDON, of 'Napoleon on the Isle of St. Helena,' placed over the sideboard. In conception it is certainly highly intellectual; a slight glimpse only of the cheek is visible, as he stands with folded arms looking over a vast and hopeless expanse of sea, dimly lighted by the flickering, fast-fading rays of a setting sun. The well-known costume proclaims the fallen Emperor. The contemplation of this picture inspired the poet Wordsworth with one of his most beautiful sonnets.* Its execution has the usual coarseness of manipulation and clumsiness of drawing which peculiarly distinguished Haydon, but is highly redeemed by the imaginative and poetic beauty of the design.

THE OLD GALLERY.

This apartment may be considered to form part of the suite of state apartments, rather than a Picture Gallery, and serves as a corridor to connect the Drawing-room and the Library. Its general form is oblong, with a recess in the centre of one of the sides, and is comparatively of small extent, being rather a quiet room, furnished with couches and a carpeted floor, offering great attractions for a delicious lounge after fatigue in the calm contemplation of the works of our own Collins, Wilkie, and Bonington, intermingled with the pictures of Wouwermans, Rembrandt, W. Van de Velde, and others of the scholars of Nature, though masters in Art.

The same style of architectural decoration is continued in the ceiling as in other internal portions of the mansion, and the Gallery is further ornamented by two large chimney-places of Tudor style, sculptured in stone, and enriched with armorial bearings, painted in colours. Beginning on the left hand on entering from the corridor, the pictures are placed in the following order, continuing round the Gallery:

DONSON. Portrait of himself. From the collection of G. Watson Taylor, Esq. The agreeable countenance, the blue satin attire, and falling lace collar, add to the general effect. This, combined with an execution nearly approaching the excellence of his contemporary Vandyck, has produced a picture of great skill and beauty.

VANDEBANK. 'Portrait of Rysbrack the Sculptor.'

AFTER TITIAN. A copy by an Italian artist of the 'Portrait of Titian's Mistress,' from the original in the Schiara Palace at Rome.

W. VAN DE VELDE. A small 'Calm on the Seashore, with part of a Pier on the left and Figures on the Beach.' Another charming example among the many others of the same master, possessed by this collection.

JAN STEEN. 'Backgammon Players.'

KERSBOOM. 'Portrait of Boyle.'

SLINGERLANDT. 'Interior of a Cottage, a Child saying Prayers to a Peasant Woman.' More freely painted than usual.

T. CRESWICK, A.R.A. 'View in a Country Town.'

SIR P. LELY. 'Portrait of the Countess of Kildare, with a Flower in her Hand.' From the collection of Lord De Roos.

W. COLLINS, R.A., 1829. 'Fishermen looking out.' It is with great delight we find here four of this very delightful and truly English painter's choice works. All of them are home scenes, full of nature and truth.

SIR P. LELY. 'Portrait of Nell Gwynne.' She is represented gracefully seated on a bank, and we may say it is an elegant picture, from the pencil of this painter of Court ladies.

* To B. R. Haydon, on seeing his Picture of 'Napoleon Buonaparte on the Island of St. Helena.'

Haydon! let worthier judges praise the skill
Here by thy pencil shown in truth of lines
And charm of colours: I applaud those signs
Of thought that give the true poetic thrill;
That unconquered whole of blank and still,
Sky without cloud—ocean without a wave;
And the one man that laboured to enslave
The world, sole—standing high on the bare hill—
Back turned, arms folded, the unapparent face
Tinged, we may fancy, in this dreary place
With light reflected from the invisible sun,
Set, like his fortunes; but not set for aye
Like them; the ungully Power pursues his way,
And before him doth dawn perpetual ruin.

W. COLLINS, R.A., 1827. 'A Winter Scene—numerous Figures Skating on the Ice.'

SIR D. WILKIE, 1824. 'A Small Interior, with Figures of Smugglers.'

T. WOODWARD, 'Two Boys on a Horse, crossing a Brook.'

VANDEBANK. 'Portrait of Sir Robt. Walpole.'

MOLENAER, 1652. 'An Interior—Courtship.'

W. COLLINS, R.A. 'The Vendor of Cherries.'

W. OWEN, A.R.A. 'Head of an Old Man.'

W. MULREADY, R.A. 'An Interior, with Two Boys firing off a small Cannon.'

W. VAN DE VELDE. 'Sea Piece—a Breeze.'

Freely painted.

REMBRANDT. 'A Landscape—Woody Scene on the Banks of a River, with Figures and Cows in the Foreground, and extensive Buildings on a distant Eminence.'

So broadly painted that all appearances of detail are absorbed in the general effect. From the collections of J. De Roose and Lord Radstock.

WOUEWMANS. 'Travellers in a Rocky Pass, a Country Waggon in the Distance.' A fine picture, in admirable preservation.

EDWIN LANDSEER, R.A. 'Morning Devotion.'

The admired picture which was exhibited at the Royal Academy in 1845.

VANDERHEYDEN. 'A Chapel and Building on a Canal in Holland,' with Figures by Egdon Van der Neer.

J. RUYSDAEL. 'Landscape—a Winter Scene in Holland, with a Windmill on the Banks of a Canal, numerous Figures, with the effect of Frost breaking up.'

From the cabinets of Sydervelt and Lapeyrière.

REMBRANDT. 'The Finding of Moses.' This small oval picture is a perfect type of the great painter's beauties and defects, each in an extreme degree. He has never gone beyond it in coarseness and vulgarity of conception. The daughter of Pharaoh is the very antipodes of the ideal of a Princess, and her female attendants (ladies of honour, no doubt) are as repulsive as the most ultra notions of Dutch clumsiness could conceive. Yet with what magic charms has he invested the subject! The depth of tone, the wonderful and luminous colour of the figures, the alternate light and gloom that pervade every part, are of the highest order of Rembrandt's great skill, and make us forget the deficiencies, in admiration of its successful completion. It is engraved in the Choseil Gallery, and has subsequently been in the choice cabinets of the Prince de Conti, M. Boileau, and M. St. Victor.

D. ROBERTS, R.A. 'Departure of the Israelites for Egypt,' painted in 1829. The long vista of architectural glories, and the countless multitudes that crowd the space, are well known to the public by the fine engraving there is of this very elaborate subject. Lord Northwick was the first possessor of this grand picture.

VANDYCK. 'Portrait of a Genoese Senator.' Whole length, seated. The companion, portrait of his wife. This capital pair of pictures were formerly in the Palazzo Spinola, at Genoa, where they were seen in 1827 by Sir D. Wilkie. At his recommendation, being obtainable the following year, they were purchased by their present possessor. In portrait painting they are examples of the highest order of merit, painted in the most luxuriant and happy tone imaginable, and gifted with such an air of vitality, that they become perfectly illusive.

SNYDERS. A splendid picture, portraying 'The ferocious Attack of a Lion upon a Wild Boar.' From the gallery of the Count Altamira, of Madrid.

N. POUSSIN. 'A large Rocky Landscape, with three Monks in the foreground.' From the collection of the Marquis De Hauterive.

D. TENIERS. 'A View in Flanders.' The foreground is occupied by a peasant wheeling a barrow, and a woman scouring domestic utensils at a cottage door. In the distance, across a river, a chateau, &c.

R. P. BONINGTON. 'View on a Canal in Venice.' Clear, bright, and sunny.

W. SIMSON, 1838. 'Cimabue meeting with Giotto, when a Shepherd Boy.'

SCHOTEL of Dort, 1827. 'Breeze on a Seashore.' Extremely bright and full of freshness.

W. COLLINS, R.A. 'Fishermen preparing their Nets.'

The Gallery is besides decorated with marble busts, placed on pedestals of polished red granite, of the following distinguished persons:—

'Her Majesty,' 1841, by Sir F. CHANTREY.

OBITUARY.

MR. ANDREW DONALDSON.

We lament to record the death of Mr. Andrew Donaldson—an event which took place at Glasgow on the 21st of August. His rank was foremost among the Scottish painters of landscape in water colours; and to him the art is mainly indebted for its present exalted position and the high estimation in which it is held in Scotland. We are chiefly indebted to the "Glasgow Citizen" for the following particulars of his life.

A man who, by his own unaided exertions, succeeded in raising himself from an humble station in life to a *highly-honourable position* among the water-colour painters of Scotland,—and who, through a long course of years, contributed, by unwearying labours, to promote amongst us that taste for Art which is now fostered by Government patronage as essential to the prosperity of our manufactures, ought not, we think, to be permitted to pass away without some slight tribute of gratitude for his services, and respect for his memory. Of Mr. Donaldson's early history we know little. He was, we believe, born at Comber, near Belfast, but was brought in his childhood to this city, where he resided till the period of his death. His father was an operative cotton-spinner in Mr. Houldsworth's mill, Hutchesontown, where young Andrew was for some years employed as piecer. The latter, however, having met with an accident, which left him some time in a delicate state of health, was afterwards apprenticed to a haberdasher in Argyl-street. His strong natural taste, however, for the Fine Arts must have induced him, at a very early age, to devote his entire time to its cultivation. His drawings, at the period to which we refer, represented, for the most part, some of the more quaint and picturesque scenes in Glasgow and its immediate neighbourhood. Mr. Donaldson appears to have formed his earlier style upon some specimens which he may have seen of the drawings of the elder Prout; but latterly, having enjoyed opportunities of a wider range of observation, he copied Nature with a more independent hand, and acquired a manner at once tasteful and original. The subjects to which he usually confined himself, though not of a lofty order in point of composition or artistic range, were remarkable for a certain sweet and picturesque beauty, which, while it pleased the eye, engaged and interested the affections. He was a frequent and far wanderer among the more attractive scenes of Nature, and that, too, in days when the facilities for travelling were much fewer than they are at present. Seldom did he allow an opportunity to pass of refreshing his eye, and deepening his finer sympathies, by the contemplation of green fields, and blue skies, and waving foliage, and sparkling waters, and those thousand natural objects which form, as it were, the material elements of the landscape-painter's art, and which, from the true worshippers of Nature, demand an earnest and ever-renewed homage. Indeed, few parts of Great Britain or Ireland which promised to supply him with new and suitable themes for his pencil were left unvisited by this gentle enthusiast in his art; and the fruits of his many professional excursions were given to the public in a continual series of drawings which will long, we feel assured, adorn many a Scottish home, and awaken kindly and elevating emotions in many a Scottish heart. His style was distinguished by softness and firmness of execution, by clearness of colour, and by great breadth of effect. It is to be remembered that Mr. Donaldson attained this excellence before the British school of water-colour painting had taken its present lofty stand among the imitative Arts of Europe. As a teacher, Mr. Donaldson was long and favourably known to the community of Glasgow; and his loss, we are sure, will be deeply lamented by many who trace to his instructions their knowledge and enjoyment of Art, and their appreciation of the simple beauties of Nature.

MR. ADAM EDWARD FINDEN.

It is our painful duty to record the premature death of this young artist, who lately held the situation of Junior Master at the Manchester School of Design. He died at Manchester, at the early age of twenty-two, on the 13th of October.

ART IN CONTINENTAL STATES.

GERMANY.—STUTTGART (Wurtemberg).—The inauguration of a very interesting monument, erected in commemoration of the twenty-fifth anniversary of the accession of the members of the King of Wurtemberg, at the expense of the members of the Parliament of the country, has recently taken place. This work is noble, though not grand; it is harmonious and fine, and, on the whole, an additional treasure to Monumental Art in Germany. It is placed in a very favourable situation on the Schlossplatz (place before the King's Palace), consisting of fine light grey granite. The whole structure rises from three square steps, and consists of three principal portions—the base bearing the relieves, the pedestal with the inscription and the statues, and lastly the column itself. The bronze reliefs represent the Parliament doing homage to the King, who holds in his right hand the charter of the constitution; and battle scenes from the expedition of 1814, when the Wurtemberg army, headed and commanded by the then Crown Prince, was victorious. Upon the lower portion of the whole rises the pedestal; on each of the four corners stand an allegorical statue, exhibiting the respective characters of the classes of the population: the Military, the Arts and Sciences, Commerce and Trade, Agriculture. Facing the Palace the granite bears the following inscription:—"To the most faithful friend of his people, King William the much-beloved, the Wurtemberg States devote this monument to the jubilee celebration of his twenty-fifth year's reign, the 30th of October, 1841." The four uppermost corners of the pedestal are surmounted by stags' heads, the bearers of the Wurtemberg armorials, from which issue oak-leaf festoons, encircling the *torus* (laurel-wreath) of the column; from this *torus* the shaft rises up to the capital, adorned with olive foliage, the symbol of peace. Eight horns of plenty, with the projecting fruits of abundance, are ornamented with laurel festoons. The height of the column, together with the capital, is 101 Wurtemberg feet. The plan and conception of the whole are the work of Herr Knapp, architect to the King. Professor Wagner, sculptor, has executed the models of the bronze-work figures.

VIENNA.—Considerable attention is at present directed to procure suitable decorations for public fountains, with more or less taste and success. The 15th of October will be the inauguration day of the most remarkable of this kind of civic monuments, the "Fountain" on the so-called Freung (franchise), after the designs and models of Schwanthaler, of Munich. One of the principal figures of the whole, representing Austria, is a perfect likeness of Maria Theresa, the late Empress and idol of the people.—Another public fountain is shortly to be ornamented with an exquisite work of Herr Romelmoser, a very able sculptor, a "Rebecca." The beautiful copy of the celebrated painting, by David, "Napoleon on the Alps," made by the artist himself, and sent as a present from Paris to the Austrian capital, will be removed from the Imperial private gallery to the rooms of the Gallery of Modern Paintings.

COLOGNE.—The works for the completion of the Cathedral are in good progress, only we cannot suppress a very just wish that nothing be done merely for the purpose of a vain display, and that only the most important be executed. Great care must be paid to a proper and suitable outlay of the funds; a waste of the contributions for unnecessary objects would be unpardonable.—Our late exhibition of modern paintings has once more proved the decided superiority of the German works over the Belgian, so far as poetical conception—the *beau idéal* of the specimens of Art—and the execution are considered. Once for all, the Belgians surpass all their competitors in their skill in colouring; but their subjects leave the spectator cold, and even the laurels which they have gained in the aforesaid point may be disputed by some Germans—chiefly by the celebrated Riedel (residing at Rome, a Bavarian). Historical painting was nobly represented by Koehler's (of Dusseldorf) "David entering Jerusalem with the Head of the slain Goliath"—a splendid work. Charles Huebner, the eminent genre-painter, has sent several pieces which show his having now obtained a complete independence in the treatment of subjects connected with contemporary political affairs: he has mastered party zeal, and

replaced it by such general feelings and impressions as are incident to the common and universal feeling of humanity. Of this character is his picture. Crowds of emigrants—part indulging in sorrow-killing merriment, and part in heart-rending melancholy—are taking leave of the remains of their deceased friends and relations in a churchyard.—Another excellent painting represents a broken-hearted, unfortunate female victim, seduced by a high-ranked villain; she is crying at the cradle of her ill-fated child, who embraces its mother, whilst the wanton seducer, accompanied by his fashionable consort, is galloping at a distance unmindful of the gloomy scene before him.—An extremely humorous representation, by Henselver, "A young Girl lamenting her imaginary sorrows by moonlight, aided by the light of lamps," was very deservedly admired. The fond love-lorn creature has just been reading Claren's "M. Mili," the prototype of German sentimentalists, irretrievably smitten by the love of a blue-coated dandy lieutenant of hussars.—The French have largely contributed. Biard's "Right of Search" attracted much notice.

DUSSELDORF.—This city has lost one of the most brilliant constellations from its sky of Art—the celebrated painter Lessing, who has accepted the honourable invitation of the free town of Frankfort-on-the-Maine. The authorities of that city have, by this calling of one of the most eminent artists of the present age, largely contributed to the higher interests of their commonwealth, and done as much honour to themselves as to the artist, who is now placed at the head of the renowned Staelde Institution of Art. A most interesting fact besides is, that Lessing has proved himself endowed with much attractive power, for he will soon be joined in the city of his new activity by several other eminent Dusseldorf artists, to whom Lessing has ever been acting as a sort of guardian angel in the realms of the Fine Arts. Now they have lost him, the Prussians begin to be aware what great genius they undervalued.

DRESDEN.—Schnorr von Carolsfeld has at length settled here, and Munich has discontinued to call her own the creative genius. May he succeed in raising the somewhat low spirit of the Fine Arts, not only in Dresden but in all Saxony.

FRANCE.—PARIS.—The Academy have given three prizes for architecture—first prize, M. A. N. Normand, pupil of MM. Jay and Normand; second prize, M. T. A. Monge, pupil of M. Bouchet; third prize, M. J. L. Florimond Ponthieu, pupil of M. Bouchet.

It is said that M. de Cailleux, Director of the Musée, has obtained permission from the King to class the paintings chronologically.

The Minister of the Interior has named M. Alaux, Director of the School at Rome. This artist, chosen out of the Academy, is a precedent which we hope may have good results.

M. Winterhalter is gone to Spain, by order, to paint the Infanta Luisa.

M. Simart has been chosen to execute the ten basso reliefs which are to ornament the tomb of the Emperor Napoleon; no one is more capable of worthily accomplishing the work.

Dewal le Camus has just returned from a philanthropic tour he has made in order to recruit subscribers, and stimulate artists to support the Artists' Fund, in which we are glad to state he has been quite successful. Fêtes are in preparation at Tonon, Marseilles, Montpellier, &c., which will no doubt add considerable sums to the funds of this excellent Institution, established about three years ago under the patronage of Baron Taylor. The Society, wishing to intimate to M. Galland their deep sense of his noble conduct in giving them his gold medal, have sent him a bronze one, commemorative of the fact: this is honourable for all parties.

Louis Philippe has ordered of Pradier the statue of Marshal Vallée for the Museum of Versailles.

M. Duban has refused the offer of architect of St. Denis.

The Académie des Beaux Arts has declined awarding the first prize for the painting on the subject of "The Illness of Alexander the Great." It has, however, given the second prize to M. C. A. Cruk, of Bouchain (Nord).

The Academy have given the prizes of engraving as follows:—First prize, Joseph Gabriel Tournay, pupil of M. Martinet; second prize, Auguste Lehman, pupil of Henriques Dupont. The

'Lord Castlereagh,' by Sir F. CHANTREY.
'Pope,' by ROUBILLAC; 'Pitt,' by NOLLEKENS;
'Dryden,' by Sir THOMAS LAWRENCE; 'Sir Isaac
Newton,' by ROUBILLAC; 'Spencer Percival,'
'Dr. Southey,' 'J. W. Croker,' and 'Sir W.
Scott.*

ON THE STAIRCASE.

BARKER. 'Woody Scene, with Castle Watring,'
E. T. PARRIS, 1831. 'The Bride.'
LUCAS. 'Portrait of Commander W. Peel,
R.N., third Son of Sir R. Peel.'
DE VRIES and D. TENIERS. Architecture—
'Courtyard of a Palace with Ladies and Gen-
tlemen.'
'River Scene.'

PARTIDGE. 'Portrait of Mr. J. F. Peel,
fourth Son of Sir Robert Peel, when young.'

SMALL DINING-ROOM.

T. CRESWICK, A.R.A. 'Landscape—View of
Drayton Manor.'

'Portrait of the Father of the present Baronet.'

This concludes our task of making publicly
known the works of Art contained in the mansion
of Drayton Manor. It has been the more agree-
able, because of the historical importance of the
extensive collection of portraits already formed, of
which no account has hitherto been given. That
it will continue increasing is more than probable,
a very fine portrait of 'George IV., when Prince
of Wales,' by Sir Joshua Reynolds, having been
acquired this year. It was exhibited at the British
Institution Collection of Portraits, and is now at
the house in Whitehall-gardens, where has been
also added, since our account of the town collec-
tion was written, the fine picture of an extensive
view in Holland, by De Koning, purchased at the
sale of the Saltmarsh Collection, for 1000 guineas.

We may add that the town residence of the ex-
Premier is now undergoing a thorough decoration
of artistic ornamental painting, and will doubt-
less, when completed, be worthy of the cultivated
taste which directs it.

However pleasing may have been the oppor-
tunity we have enjoyed, of furnishing the pre-
ceding account of this private collection; neces-
sarily limited in details by the pressure of other
matter on our Journal; still, a most gratifying
part of our duty is to offer our respectful thanks
for the facilities liberally and hospitably afforded
us, for the accomplishment of our purpose.

*The bust of Scott is by Chantrey, and on the occasion
of its being placed here the following explanatory letter
was addressed by the Sculptor to Sir R. Peel:—

"Belgrave-place, Jan. 25, 1838.
"DEAR SIR ROBERT,—I have much pleasure in com-
plying with your request to note down such facts as re-
main in my memory concerning the bust of Sir Walter
Scott which you have done me the honour to place in
your collection at Drayton Manor.

"My admiration of Scott as a poet and a man induced
me in the year 1820 to ask him to sit to me for his bust:
the only time I ever recollect having asked a similar
favour from any one. He agreed, and I stipulated that
he should breakfast with me always before his sittings,
and never come alone, nor bring more than three friends
at once, and that they should all be good talkers. That
he fulfilled the latter condition you may guess, when I
tell you that on one occasion he came with Mr. Croker,
Mr. Heber, and the late Lord Lyttelton.

"The marble bust produced from these sittings was
moulded, and about forty-five casts were disposed of
among the Poet's most ardent admirers. This was all I
had to do with plaster casts. The bust was pirated by
Italians, and England and Scotland and even the colonies
were supplied with unpermitted and bad casts to the
extent of thousands, in spite of the terror of an act of
Parliament.

"I made a copy in marble from this bust for the Duke
of Wellington; it was sent to Apsley House in March,
1827, and it is the only duplicate of my bust of Sir Wal-
ter Scott I ever executed in marble.

"I now come to your bust of Scott. In the year 1838
I proposed to the Poet to present the original marble as
an heirloom to Abbotsford, on condition that he would
allow me sittings sufficient to finish another marble from
the life for my own studio; to this proposal he acceded,
and the bust was sent to Abbotsford accordingly, with
the following words inscribed on the back:—"This bust
of Sir W. Scott was made in 1820, by Sir Francis Chantrey,
and presented by the Sculptor to the Poet as a token of
esteem in 1828."

"In the months of May and June, in the year 1838,
Sir Walter fulfilled his promise, and I finished from his
face the marble bust now at Drayton Manor—a better
sanctuary than my studio, else I had not parted with it."
"The expression is more serious than in the two former
busts, and the marks of age more than eighty years deeper.
I have now, I think, stated all that is worthy of remem-
bering about the bust, save that there is no fear of piracy,
for it has never been moulded.

"Sir R. Peel, Bart." (Signed) "F. CHANTREY.

SIXTH REPORT OF THE COMMISSIONERS ON THE FINE ARTS.

We gave in our last number the substance of the
Fifth Report of the Commission; the Sixth is now
before us, and we proceed to analyse it in like
manner. It is by no means so important as the
last, which went to define a commendable style
of Art, and to offer valuable precepts on unity and
fitness; and this is the more necessary, when we
remember that in our school there is no recogni-
tion of a "Master."

On the subject of the execution of fresco, every-
thing has now been said. These reports have
dwelt upon, and quoted from, all that has been
written on fresco painting: they have con-
sidered Cennini, Palomino, Armenini, Vasari,
and many others; the information they have
afforded has been redundant—even embarrassing
to an infant school of fresco; and the more so
that those who would pin their faith to the early
authorities find that their practice will be different
to that of others of a subsequent and not less im-
portant period, when fresco was held by the Floren-
tine painters entirely independent of *tempera*.
To all who may be called on to assist in the deco-
ration of the Houses of Parliament, mere practical
instruction is no longer necessary; for, if they
have not already determined their practice, it is
not now the time to do so.

The Report is followed by the usual Appendix,
which contains a paper from Mr. Dyce, A.R.A.,
embodying his observations on the fittest prepa-
ration of walls for the reception of frescos, and also
on the use of particular colours, and on the general
methods of finishing frescos. By warrants bearing
date respectively the 19th of March, 1846, and
the 6th of August, 1846, two additional Commis-
sioners are appointed—Lord Canning and Lord
Morpeth. Of Mr. Dyce's fresco the Commissioners
pronounce that it is not only entirely free from
defects such as might have been expected in
an experimental essay, but that it evinces great
knowledge of the process of fresco painting, and
great skill in its application, and is so judiciously
executed as to accord with the architectural and
other decorations. They accordingly propose that
the remaining compartments be decorated with
fresco paintings when the designs shall have been
approved; and so far is the work of Mr. Dyce ap-
preciated that it is recommended as a model in
the execution of the succeeding works. The
Commissioners further report that they are of
opinion that it would not be expedient, with refer-
ence to the encouragement of British Art or with
reference to the claims which may hereafter be
urged for the commemoration of great events, to
complete the series of paintings at the present
period; and they "conceive it to be the duty of the
Commission, for the better guidance of present and
future artists, and in order to maintain a character
of harmony and unity worthy of such a building,
to determine a complete scheme for the future deco-
ration of the Palace." This is what we have been
anxious to arrive at, and we are only surprised that
nothing definite has been put forth by the Com-
mission on this all-important point, after five years
of labour. This delay, however, is we presume
attributable to the progressive state of the works,
and the consequent absence of reports from Mr.
Barry as to the disposable space calculated for the
reception of decoration. Nothing can be more
judicious than the reserved proceedings of the
Commission, and, if the scheme at which they hint
can be realized, these decorations will be of a more
dignified and significant character than anything
that has ever been done in Secular Art. They are
of opinion "that in the selection of subjects the
chief object to be regarded should be the expres-
sion of some specific idea; and the second, its
illustration by means of some well-known historic
or poetic incident adapted for representation in
painting." It is well that the Commission should
point to Mr. Dyce's work as a model; but they
cannot be ignorant of the fact that those of our
artists who can paint are more excurive in their
styles than any others. It is vain to expect a
unity so generally suppressive of distinctions as
this: a prescription as to mechanical practice
may be adopted, but a style of Art is a *mature*
which loses by all attempts at disguise.

The well-known differences in the practice of the
Italian painters are thus spoken of by Mr. Dyce:—
"Up to the beginning of the sixteenth century

fresco had always been reckoned one part only of
the process of mural painting, of which *tempera*
was the other. The words *fresco* and *secco* applied
to painting on walls—referred not to the mode in
which the picture was finished, but to the mode in
which it was begun. If it was begun in wet
plaster it was termed a *fresco*; if on dry, a *secco*;
but in both cases it was finished a *secco*. Such being
the usual practice, it is obvious that the possibility
of applying colours with *tempera* on the wet
plaster would not be made much account of; if it
was attended in any case with the least uncertainty
or inconvenience, the artist had the ready resource
of waiting till the plaster was dry. It is not,
therefore, surprising that Cennini alluded only
incidentally to the use of *tempera* on the moist
intonaco. Vasari and Armenini, on the other
hand, lived at a time when the ideas of artists on
the subject of fresco had undergone a revolution.
Towards the end of the fifteenth century the
amount of *tempera* used in finishing frescos had
greatly diminished, especially among the more
dexterous artists of the Florentine school; at-
tempts were gradually made to do without it
altogether; and at length, in Vasari's days, the
comparative success of these attempts led to an
opinion (ever since Cennini) that *fresco*, as a pro-
cess of painting, is so complete in itself as not only
not to require to be improved by the assistance of
tempera, but to be spoiled by it."

Mr. Dyce's observations are followed by commu-
nications from Mr. Hamlet Millett as to a method
of rendering canvas durable by means of tan. An
inquiry of this kind is valuable in the present case,
as it is most probable that canvas must be employed
for the larger oil pictures, which, it must be re-
membered, will be so placed as not to be readily re-
movable for future inspection in cases of real or
suspected mischief. In this paper the writer states
the processes and results of certain experiments
which he instituted with a view to ascertain the
antiseptic property of tan applied as a preservative
to artists' canvas. The experiment was made upon
two unpressed three-quarter canvases, which,
having been steeped in tan prepared for the pur-
pose, were hung in a very damp cellar, together
with two other canvases which had not been so
prepared. After the lapse of ten years the tanned
canvases were found to be as perfect as when first
put into the cellar, while the untanned exhibited
signs of decay. The canvases were replaced in
the cellar, and during ten years more subjected
to the same trial, after which the untanned canvas
dropped from the frame, while the other re-
mained perfectly sound. We all know with what
success our fishermen tan their nets and sails, to
preserve them against the destructive effects of the
salt water; but these experiments of Mr. Millett
are nevertheless highly valuable as showing a
process to which we might wish the canvas of
the Sebastian del Piombo of the National
Gallery had been subjected. This communica-
tion is followed by a description of a method
of encaustic painting with wax, resin, and
oil—contributed by Mr. Linton. In the Ap-
pendix to the Third Report are generally de-
scribed the methods of wax painting, which have
of late years been revived and practised on the
Continent. The paper contains the substance of
Mr. Linton's experience, and that gentleman having
employed wax in landscape. As we have no
room to extract from this, we refer our readers to
the Report itself, where much valuable informa-
tion on the employment of wax will be found. As
the time for the Oil Painting Competition at West-
minster Hall is approaching, the Commissioners
announce the premiums and the conditions to be
observed. The premiums are three of £500 each,
three of £300 each, and three of £200 each. The
names of competing artists are not required to be
concealed, and the pictures will remain the pro-
perty of the painters. The pictures are to be sent
in the course of the first week in June, 1847, for
exhibition to Westminster Hall. The conditions
in some passages are not very lucid: they conti-
nually speak of "paintings"; and we cannot
understand whether one picture will be received,
although it is clear enough that any number be-
yond two by the same painter will be rejected.
The question now arises whether this exhibition
is to be in some degree a dead letter as regards
many of the best painters of our time: is it to be
said of them that they merit not that prosperity
which they virtually say has been withheld by the
want of an exhibition of this kind? We shall see.

This was an appeal by Viscount Peel from an order of Mr. Justice Byrne under the Settled Land Act, 1882, for the sale of certain silver plate settled as heirlooms, and directing an inquiry as to the sale of other heirlooms. The proceedings before Mr. Justice Byrne were reported in *The Times* of July 17. The summons was taken out under the Settled Land Act, 1882, by Sir Robert Peel asking that the applicant might be authorized to sell the plate, pictures, engravings, library of books and manuscripts, furniture, statues, objects of art, ornaments, china, and other effects settled as heirlooms by the family settlement in 1890 of the Peel family, under which the applicant was tenant for life. It was not proposed, however, to sell some of the family portraits, and it was proposed to limit the sale so as not to denude the mansion-house of Drayton manor of furniture. The applicant was an undischarged bankrupt. Proceedings taken about a year ago before Mr. Justice Romer by the trustees of the settlements for an order to restrain the applicant from removing pictures forming part of the heirlooms were from time to time reported in *The Times*. The applicant, who was born in April, 1867, had married in June, 1897, and had one son, a few months old, and on his marriage had apportioned to his wife a jointure of £350 per annum. Under the settlements the son was tenant in tail male, and on the death of the applicant without issue Viscount Peel would succeed for life to the settled property with remainder in tail male to his issue. The heirlooms were settled so as to devolve with the estates and their value was estimated at at least £100,000. The application was supported by the trustees of the settlements and also by the next friend of the infant. Lord Peel and other relations opposed the application. On behalf of the applicant it was stated that the family property had been much encumbered by the applicant's father, and that during his father's lifetime he was without income, and was obliged to borrow from moneylenders to maintain himself in his position. His father died in 1895, and the applicant's life interest had been mortgaged and had been subsequently purchased by Mr. Von der Heydt, his brother-in-law and one of the trustees of the settlements, and restituted in October, 1895, upon limitations, which gave the trustees, upon the applicant's bankruptcy, an absolute and uncontrolled discretion to apply any annual income for the support of the applicant and his wife and issue in any manner they should think fit, and to apply the surplus, if any, or the whole thereof, if none should be so applied, in such manner as Mr. Von der Heydt, or his executors, or administrators should from time to time by writing appoint. Mr. Von der Heydt was willing to release any beneficial interest he might take under the settlement so that it should enure for the benefit of Sir R. Peel and his wife and children to the extent of the proceeds of the sale of any heirlooms. The settled property was subject to family charges and to a mortgage for £182,000. The gross income was some £21,600, and the present outgoings exhausted the income leaving nothing even for the payment of the £350 to the applicant's wife. The income of the property actually enjoyable on the applicant's death and on the death of his mother, to whom a jointure was payable, would be about £8,000 a year. Drayton manor had not been occupied since 1878 except very occasionally for very short periods, and attempts to let it had been made in vain for the past 20 years, though at the date of the application negotiations to let it were proceeding. In support of the application it was stated that the income obtainable from the capital moneys produced by the sale of the heirlooms was required for the support and the maintenance of the infant tenant in tail, his father being without means. The applicant had no wish to sell any of the family pictures, but wished that these should be retained. The plate, subject to the settlement, which had been valued at about £4,500, but was probably worth more, a later valuation placing its value at £20,000, was of no family interest, having been bought by the late baronet in place of family plate that had not devolved on him. The applicant had spent large sums on Drayton manor, and a sum of £6,000 or £7,300 had also, under an order of the Court, been spent out of the capital moneys on the drainage. It was also stated in support of the application that the pictures, including certain Vandycks, which cost money to maintain in preservation and for insurance, under present circumstances could afford neither pleasure nor advantage either to any private person or the public. An application similar to the present, but made before the applicant's marriage, had been refused or withdrawn. Mr. Justice Byrne ordered a sale of the silver and directed an inquiry as to which of the remaining heirlooms of substantial value, not being chattels having a direct special family association, could be removed or sold from Drayton manor without seriously interfering with its enjoyment as a furnished family mansion. The form of the order was to the following effect:—Order the sale of the plate. Sale to be conducted by the

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SIR EDWARD CLARKE, Q.C. (Mr. C. M. Le Breton and Mr. Lincoln Reed with him) appeared for Sir Robert Peel and Lady Peel, and reminded their Lordships that the case had stood over from last August. It was an application by Sir Robert Peel under the Settled Land Act for authority to sell the silver plate and other articles which had been settled as heirlooms by his family settlement. Mr. Justice Byrne had ordered a sale of the silver plate, and had also ordered an inquiry as to what other heirlooms, not being chattels having a direct special family association, could be sold without injury to Drayton manor as a furnished family residence. This Court decided that the silver should be sold, and said that when it was ascertained what the sale of the silver realized, a further application might be made, when the Court would be in a position to entertain the question whether any

house and the weekly bills, and the education of the child—£1,000 or £1,200 a year would probably be sufficient. The resources of the estate were sufficient to provide that sum without selling any of the heirlooms. If at any future time the rent from the coal mine was reduced or ceased altogether, or if the mansion-house could not be let, application might be made to the Court, and then only sufficient heirlooms should be sold to make up the required amount. To sell the whole now, or indeed any at all, was not the proper course to pursue. As regards the two pictures by Vandeyck, it was well known that there would be a great exhibition of Vandeycks at Burlington-house this winter. He suggested that the two Vandeycks should be exhibited at Burlington-house, and then, if necessary, that they should be sold at Christie's in the spring after having been so exhibited, a reserve price being put upon the pictures equivalent to the amount privately offered for them.

LORD JUSTICE VAUGHAN WILLIAMS.—Upon that point—namely, that the two Vandeycks should be sold at Christie's—the trustees of the settlement agree with you.

MR. LEVETT, Q.C. (Mr. Elgood with him), for the trustees of the settlement, said that the trustees thought that the two Vandeycks should be sold at Christie's. He did not propose to take any part in the discussion unless the Court desired to hear him.

SIR EDWARD CLARKE, Q.C. (Mr. C. M. Le Breton and Mr. Lincoln Reed with him), for Sir Robert and Lady Peel, said that though Lady Peel had been married two and a half years, she had never received one shilling of the £350 a year settled upon her, as the trustees of the settlement had no income in their hands out of which to pay her. As regards the future income of the estate the trustees held an existing charge in their favour for an advance of £6,000 for which they had made themselves responsible. It would take four years' income at £1,500 a year to pay off this sum. Hence, even if the income of the estate remained at £1,500 a year, Lady Peel would not get a penny for four years. But there was great reason to suppose that the income would be less than £1,500 a year, on account of the doubt connected with the mining lease. Then the tenancy of the mansion-house would come to an end in March next, and there was no hopeful prospect of letting it to another tenant. Previously to July last it had not been let for 20 years. These were facts to be considered in estimating the future income of the estate. He (the learned counsel) could not understand Lord Peel's position in this matter. It was not proposed to touch anything in Drayton Manor which had any family interest or family association connected with it by reason of its connexion with the great Sir Robert Peel. The heirlooms which it was proposed to sell would not interfere with the enjoyment of the house as a furnished family mansion. What interest had Lord Peel, whose interest under the settlement was, in the circumstances, somewhat remote, in opposing the sale and in thus leaving Lady Peel and her child without sufficient means? His conduct seemed unreasonable. As to the two pictures by Vandeyck, it was a most absurd suggestion that they should be exhibited alongside the greatest works of that great master, collected from all parts of the world. How could such a comparison increase their selling value? Even if the two pictures realized by public auction £12,000, the expenses of the sale would have to be deducted from that sum, and at the most it would only bring in about £300 a year. That sum would not be nearly enough to provide a sufficient income for Lady Peel and the child. He asked the Court to sanction the sale of all the articles mentioned in the inventory, which at the best would not produce more than was admitted to be necessary to provide a sufficient income.

MR. T. DOUGLAS appeared for the guardian *ad litem* of the infant.

THE COURT dismissed the appeal.

LORD JUSTICE A. L. SMITH said that this was an appeal from an order of Mr. Justice Byrne, who directed the sale of certain silver plate, and directed an inquiry as to which of the remaining heirlooms of substantial value, not being chattels having a direct special family association, could be removed from Drayton Manor and sold without seriously interfering with its enjoyment as a furnished family mansion. Upon the evidence before the Court none of the articles proposed to be sold had any direct special family association, and they could be removed and sold without interfering with the enjoyment of the mansion-house as a furnished family mansion. When the appeal came before this Court, in August last, it was said that the silver plate was of very large value, according to an estimate placed upon it. This Court confirmed the order of Mr. Justice Byrne as to the sale of the silver plate, but held over any other matter until it was ascertained how much the silver realized. Instead of realizing the very large estimate, the silver realized £5,300, from which the auctioneers' expenses and the costs, amounting together to £1,700, had to be deducted, leaving a balance of £3,600. It was true that the costs had not yet been taxed, but he did not expect that the amount of those costs would be reduced. The first question to consider was, What was the proper income for Lady Peel and the child to have? The child was the heir to Drayton Manor and estate, and to the baronetcy. His Lordship had no sympathy for Sir Robert Peel, and he would not consider him in the matter. It was said that £1,000 or £1,200 a year, including the £350 a year payable to Lady Peel under the settlement, not one

give the necessary income. There was, however, in the first place, the difficulty in connexion with the £1,500 a year rental payable in respect of the colliery. It seemed that the Colliery Company, who were working the colliery, had met with a fault, and would probably throw up the lease. If that were done, £1,500 a year was at once lost to the revenue of the estate. In the next place, part of the income of the estate was a sum of about £700 for one year's letting of the mansion-house to Lord Wilton. The mansion-house was one of England's large mansions. It had remained unlet for about 20 years before Lord Wilton took it. In 1897 or 1898 a large sum of money was spent upon the house. These large houses were not at all easy to let, as few people could afford to take them. Lord Wilton took the house for one year from July last, with the option of giving it up in March if any of the heirlooms were removed from it, and he had given notice of his intention of exercising that option and of giving up the house in March next. He (the Lord Justice) saw little probability of the house being let to another tenant. It might or might not be let. What then was to be done? It was said that the pictures proposed to be sold were estimated to realize £12,150.

There were two pictures by Vandeyck which were valued at £6,000 or £7,000. An offer of £11,250 was made for the two Vandeycks, with which he would deal presently. The statuary and furniture were estimated to realize £2,329. The books were valued at £13,000. The above were the articles proposed to be sold. The total of those three sums, taking the pictures at £12,150, amounted to £27,479. To that had to be added the sum of £3,600 realized from the sale of the silver. This gave a total from all those sources of £31,079. Three per cent. upon that sum would amount to a little over £900 a year. Assuming that the £1,500 a year from the colliery and £700 in respect of the rent of the house disappeared, there would only be this £900 a year left for Lady Peel and the child. How could the Court give them less than that? He (the Lord Justice) had been considering whether they could separate any of the articles and order some only to be sold. Considering all things, he did not think that they should do so. They must order them all to be sold. They were all in the same category as having no direct special family association. The remaining question was whether the two Vandeycks should be sold by public auction or by private treaty. It was well known that the value of such pictures was very uncertain. It was by no means certain that they would not realize by public auction more than the £11,250 offered for them. What carried great weight with him was the fact that the trustees of the settlement, who had been doing their best for the estate, thought that they should be sold at Christie's by public auction. Their Lordships would accordingly order all the articles mentioned to be sold, and the proceeds to be paid to the trustees, who undertook to apply them for the benefit of the wife and child, and towards the child's maintenance and education.

LORD JUSTICE COLLINS and LORD JUSTICE VAUGHAN WILLIAMS concurred.

SIR EDWARD CLARKE.—I ask that the appeal be dismissed, and I also ask that the burden of the costs of the appeal should not be thrown upon the estate. Lord Peel is the appellant here, and he appealed from the order of Mr. Justice Byrne directing the sale of the silver and an inquiry as to what other heirlooms should be sold. If there had been no appeal, that inquiry would have entailed only a small expense.

MR. LEVETT, for the trustees, supported Sir Edward Clarke's application upon the ground that, if a large sum for costs were deducted from the proceeds of the sale, the income-producing fund intended for the benefit of the wife and child would be much reduced.

MR. T. DOUGLAS for the guardian *ad litem* of the infant also supported the application.

MR. LATHAM, for Viscount Peel, said that as regards the costs of the appeal he was in the hands of the Court, but he wished to point out that he had succeeded in one part of the appeal—namely, in getting a postponement of the inquiry as to the sale of the articles, except the silver, until after the sale of the silver. If that inquiry had been held, Lord Peel would have been allowed his costs upon the inquiry. The inquiry had now been taken in this Court; and he submitted that Lord Peel was entitled to his costs out of the estate.

LORD JUSTICE A. L. SMITH.—Lord Peel has appealed against an order of Mr. Justice Byrne, and he has failed in that appeal. We see no reason why, like any other unsuccessful litigant, he should not pay the costs of the appeal.

MR. LEVETT.—I do not understand the Court to make any order for the sale to take place at once. We are advised that this is not the best time of the year to sell.

LORD JUSTICE A. L. SMITH.—Oh, no. We leave the time of the sale entirely in the discretion of the trustees.

‘NOT my own invention, by any means. I am only the translator or adaptor of the phrase which you are kind enough to say I added to the English language. The original was by Louis Blanc, who proposed to carry on the Revolution *sans aucune solution de continuité*.’

This confession comes lightly from the tongue of one of the handsomest of robust Englishmen—a man of fifty-five, who looks ten years younger, broad of shoulder, deep of chest, muscular of limb. His costume at this moment is well calculated to display his proportions to advantage. A velvet jacket with braid loops, knickerbockers and hose, and a sky-blue shirt, with a broad collar turned back from a brawny neck, make up an effective dress in the cold gray light of a winter morning, just bright enough to enable one to appreciate the beauty of the Lawrence gallery at Drayton Manor, and to mark the strong resemblance between the present Sir Robert Peel and his grandfather, the first Baronet, in whose rugged face are lines of humour absent from that of the great convert to Free-trade. The late Sir Robert Peel was not a man of many weaknesses. Cold, unimpressionable, and masterful, he held his own way in defiance of his father, and would pass hours with his son without vouchsafing him a single word. Yet he was even a passionate enthusiast to the pictorial art, especially when represented by Sir Thomas Lawrence. It was this admiration for the great portrait-painter of his day that led to the formation of the historic gallery in the manor-house at Drayton. The statesmen of preceding generations live in marble; those of the first half of the present century on canvas. On either side of the entrance are the massive features of Charles James Fox, and the delicate, clear-cut face of Dr. Johnson’s protégé, the self-tormenting

Windham, of oratorical, prizefighting, and bull-baiting fame. Immediately on the left is a portrait of the late Baronet, taken in the prime of life, and in the high cravat, swallow-tailed coat, and short velvet waistcoat of the period, looking the true gentleman that he was. Proud of his family and his own great gifts, no man had more contempt for the elaborate ingenuity of professional pedigree-mongers. When he was shown a genealogical dissertation, intended to establish a connection between the earlier Lancashire Peeles and his own immediate ancestors, the Peels of Craven in Yorkshire, he made a characteristic remark upon the ‘inconclusiveness of reasoning’ from identity of surname, and preferred to derive his origin from the ‘good yeomen whose limbs were made in England.’ The Peels will have nothing to do with Wardour-street and the Battle of Bosworth Field, being quite content with their four generations, and having especial delight in a picture of Robert Peel’s house in Fish-lane, Burn, A.D. 1750. This clever and energetic man founded the

not unaided by an immense Collie dog, whose name has been gradually elongated from Scot to Scottieboy, alias Engel, the latter pet name being one of the outward signs of the German education of Sir Robert Peel’s children. The eldest boy has had a hard time of it with his Latin, his father insisting that he must be taught the old before the new pronunciation. ‘Bobby must learn to say Cicero before he advances to Kikero,’ decides his fond parent. ‘I should be afraid to

quote Kikaku in the *House of Commons*. "A day may come," he has bravely come yet." The member for Tamworth has no reason to complain of the House of Commons. From his maiden effort to his last well-considered speech that very critical assembly has invariably listened to him with attention. He possesses several important attributes of an orator. To the advantage of a good presence he adds that of a good voice and distinct utterance. Free from affectation of any kind, Moreover he has the knack of knowing what he is talking about, for the very excellent reason that he studies his subject carefully beforehand, and, taking time to assimilate his knowledge, reproduces it with that air of spontaneously always absent from the result of cram." Again, he has an admirable method of arranging his points, and delivers them with a certain circuitous dash quite as taking in the House of Commons as elsewhere.

At the end of the long routine of amusements, past the well-remembered which would arise again in the ordinarily brief breast of Mr.

At the end of the long avenue of araucarias, past the tall Welingtonia, which were planted by the late Duke of Devonshire, the foot-
 path turned to the right, and led to a small, but very comfortable
 house, which was the residence of the late Duke of Devonshire.
 The Duke of Devonshire was a very distinguished man, and
 his house was one of the most beautiful in the country. It was
 situated in a very beautiful spot, and the view from the house
 was one of the most beautiful in the country. The Duke of
 Devonshire was a very distinguished man, and his house was
 one of the most beautiful in the country. It was situated in a
 very beautiful spot, and the view from the house was one of
 the most beautiful in the country.

ASSEMBLÉE NATIONALE.

[illegible]

In the little morning-room is another document also much prized by the member for Tamworth. It consists of the citizenship of Geneva, presented to him in 1861 by the Genevans, in favour of having raised his voice in the House of Commons in favour of their independence when threatened by the annexation of Nice and Savoy. Besides the grant of citizenship to him and his heirs, the Genevenses presented him with a handsome silver cup and a rifle, the latter of which reposes side by side with the silver spade with which his father cut the first turf of the Great Valley Railway. This instrument was handed to the demolisher of the corn-laws and inventor of the income-tax by Hudson, the Railway King, upon whom the grateful statesman resolutely refused to turn his back. His son went beyond doubt, and befriended poor Hudson to the day of his death. 'A case of the wildest "morality," he remarks; 'but a very clever and energetic man, of whom my father had a very high opinion. He was glad to help me, and I spent in one respect, a great deal of time. He was glad to touch the

1895. DIVISION.
(Before Mr. Justice BYRNE.)

SIR ROBERT PEELE AND THE DRAYTON MANOR HEIRLOOMS.

His Lordship to-day had before him an adjourned summons in re Pele and Settled Land Act, which was in fact an application on behalf of Sir Robert Pele that the Court should give its sanction to the sale of some portion of the heirlooms at Drayton Manor. Counsel said that the parties before the Court were Sir Robert Pele (the present tenant for life), the infant son of Sir Robert Pele, and Lord Pele, who was tenant for life in remainder. Counsel said that the heirlooms were calculated to be worth something like 100,000l. Probably his Lordship would not sanction the sale of the whole of them. The gross income of the estate was 21,793l., but the whole of this was absorbed by the outgoings, so that there was absolutely no money available for the present tenant for life.

His Lordship.—Was there any settlement on Sir Robert Pele's marriage?

Mr. Farwell said there was not; there was no money at all, either for Sir Robert, or his wife, or his child. Proceeding, Counsel said that Drayton Manor was an enormous mansion (which was said to be three-quarters of a mile round), but it was in a bad state of repair. It was unoccupied, but it was full of furniture, statuary, and pictures, which were to some extent suffering from want of care. In 1896 Sir Robert attempted to obtain some of these heirlooms, as his Lordship might remember, when the matter came before Lord Justice Chitty.—In reply to a question from his Lordship, Mr. Farwell said that Sir Robert was still an undischarged bankrupt. In 1894 the present Applicant sold his reversionary life interest to Mr. Wendt. On the 9th of May, 1895, the late Sir Robert Pele died. On August 8, 1895, Mr. Wendt assigned the reversionary life interest, then in possession, to Mr. Van der Heyd, and then Mr. Van der Heyd assigned it to himself in conjunction with Mr. Birch as trustees. These gentlemen appointed other trustees. On February 23, 1898, a receiving order was made, and on March 30, 1898, Sir Robert was adjudicated a bankrupt, and was still undischarged. The learned counsel then referred to the Heirloom Act, with the object of showing what were the views of the Legislature with regard to the disposal of this class of property. It was true that Sir Robert was an undischarged bankrupt; but it must be borne in mind that his father before him had involved the estate in heavy liabilities, and the Act he had referred to provided that, though his difficulties might have been brought about by extravagance, still a tenant for life remained tenant, and as such, and as head of the family and in that capacity, the Legislature relied upon him to bear in mind the interests of all parties. It must be borne in mind, too, that no provision had been made for his infant child, whose interests the Court would consider in dealing with this application, and he submitted, in the interests of all parties, that it was desirable to sell the heirlooms now and to make provision for the maintenance and education of the infant. There was no doubt that some of the pictures possessed great family interest, and it would not be desirable that such should leave the family, but there were many others which, under present circumstances, might reasonably be disposed of for the benefit of the present tenant for life.

Sir Edward Clarke said he thought he might state the force of the Act of Parliament. The Legislature had said that the tenant for life might sell the mansion-house and the park belonging to it with the consent of the trustees, but that the sanction of the Court must be obtained before heirlooms could be sold, for which there must be an order of the Court. That was the position of the law, and it had now been well laid down that while there must be no attempt to make one case govern another, the position of the tenant for life must be considered. But still he is head of the family and was entitled to a voice in the matter; and, further, that on a question of a sale of heirlooms, the Court would not lay stress upon whether the tenant for life was or was not blameworthy.

His Lordship.—He had assigned his life interest under the re-settlement.

Sir Edward Clarke said that was so, and it had come into the hands of the trustees; but still there was a discretionary power in the trustees with regard to the disposal of the heirlooms. With regard to other persons, possibly tenants in tail, the remoteness had to be considered, and the Court would pay very little attention to the views of remote ones. Sir Robert was married in 1897, and a child was born in 1898. Sir Robert's difficulties had been considerably brought about by a short Act, a charge of 120,000l. was put upon the estate to cover his father's liabilities, and when Sir Robert came of age in 1898, and was called upon to consider a re-settlement of the property, he found this charge of 120,000l. had been put on the property. He was also much indebted himself,

and a sum of 48,000l. was paid to him to discharge his debts. But from the death of the late Sir Robert Pele, the present Sir Robert had had no income whatever. These heirlooms were simply locked up at Drayton, and were of no present value or advantage to the tenant, or the family, or the public. As Sir Robert had no income from the estate, he submitted that it was fitting and proper that the Court should sanction a sale of heirlooms, not including such pictures as were of family interest, which his client, Sir Robert, did not desire to alienate from the family. Many of the pictures, the statuary, and the curios never belonged to the grandfather.

His Lordship suggested that it might be prudent to retain a portion of the plate.

Sir Edward Clarke did not think there was any reason for his Lordship to distinguish as to the plate, as no family interest attached to it.

His Lordship said there was another consideration. If all the pictures were removed the mansion might be looked upon as dismantled.

Sir Edward said that the experiment of trying to let it had been going on for many years unsuccessfully, and there was no reason for carrying it any further. There was no suggestion that there was any reason for disallowing the sale.

The counsel engaged were Sir Edward Clarke, Q.C., Mr. Farwell and Mr. Lincoln Reed for the Applicant; Mr. Lovett, Q.C., and Mr. Elgood for the Trustees of Sir Robert; Mr. Douglas for the Infant; and Mr. Latham, Q.C., and Mr. Havard Wright for Viscount Pele.

Mr. Douglas was then heard on behalf of the Infant, and supported the application for sale.

(Before Mr. Justice KERRIDGE.)

mission which will be instructed only to investigate the receipts without inquiring into liabilities and expenditure, and which must heretofore be worthless. It is by no means certain, however, that his protest will be attended to. The Khedive would not object to be driven to choose between maintaining the Goshen's name and following the example of his Suzerain, the Porte, and repudiating his public debt. He may have satisfied himself that he might do the latter without peril of interference from the British Government. The French Government, naturally in that case, have something to say; but our timid Secretary will put the matter aside with a sigh, finding no precedent for intervention to save the interests of bondholders, may venture into 'Egypt' because of the semi-official guarantee of the condition of the country offered through British Government from the first Mr. Goshen's scheme was hopeless, because on the principle of trying to make income meet debts.

THE

PEEL HEIRLOOMS

MESSRS. H. GRAVES & CO.

HAVE the honour to announce they will show from the above Collection, for a period of Two Months during the season, at their Galleries, **6, PALL MALL, S.W.**, a choice selection of Oil Paintings of Portraits of celebrated personages, including
■ ■ ■ Nine Prime Ministers of Great Britain. ■ ■ ■

Exhibition opens 26th May and closes 26th July

ADMISSION ONE SHILLING :: :: :: :: :: INCLUDING CATALOGUE

By direction of the Trustees of the Settled Estates
of Sir ROBERT PEEL, Bart., of Drayton Manor,
Tamworth.

SIR T. LAWRENCE, P.R.A.

LOT

190 A PORTRAIT OF THE POET SOUTHEY. In brown
Coat, thrown open, with white Collar and black Cravat,
seated in a landscape, face slightly turned to the left,
with dark curly hair. His note-book is resting on a
ledge by his right hand, whilst his hat is placed on the
ground at the left, $\frac{3}{4}$ -length

Canvas, 56in. by 44

FINIS.

204
Vic
Red

780

Cole

V
Vicar

167, 21, 1910

therefore, a remarkable variable, the period of which cannot yet be fixed.

A SECOND edition of Sir Norman Lockyer's *Recent and Coming Eclipses* (Macmillan) has appeared. We noticed the first in 1897, but it is desirable to call attention to the present, because it contains, in addition to the earlier matter, and with various other improvements, a very full and interesting account of the observations made under the author's superintendence of the total eclipse of January 22nd, 1898, at Viziadrug, India. The conditions of the total eclipses of 1900, 1901, and 1905 are discussed; the first of these being now so near at hand makes it of especial interest.

FINE ARTS

Ornament in European Silks. By A. S. Cole. Illustrated. (Debenham & Freebody.)

THIS readable book by a leading official at South Kensington is an outcome of an interesting exhibition which the publishers formed in Wigmore Street about three years ago. In compiling the catalogue Mr. Cole took a leading part, and the collection of ancient embroideries and brocades was one of the largest that have been seen in London. Many of them have been figured in the charming illustrations of the present volume, while a great number of the cuts are derived from pictures in which the robes of saints and celebrated personages form important elements.

The result is, let us say at once, not an exhaustive treatise, nor a complete history of decorative design in relation to silk weaving and needlework, nor a record of the history of European ornament in silk. The work of Francisque Michel on 'Étoffes de Soie,' supplemented by the labours of Fischbach and the researches of Dupont Auberville in his 'Ornement des Tissus,' laid the foundation of the studies which Mr. Cole cultivates, but since the publication of the latest of these volumes several years have elapsed and knowledge has accumulated and grown. Besides, the first of them has no illustrations of any kind, and all of them are very costly. The tombs of Egypt have yielded specimens of the existence of which Fischbach never dreamt, and South Kensington has acquired a good many relics since Pariset's 'Industries de la Soie' appeared just ten years ago; the development of the practice of exhibiting pictures by old masters has brought together numbers of representations of European silk fabrics, an advantage of which Mr. Cole has made exceptional use; and last, but not least, photography has furnished unexceptionable illustrations from museums and galleries which were not available until recent years.

Wide as his field of study is, it was wise of Mr. Cole to confine himself within European boundaries, except so far as regards the development of Occidental design from Oriental sources and the identification of them. Whatever China may have done in sericulture, her example in the decoration of such silken fabrics as have found favour in Europe at any time need not be taken into account. The curious still collect Chinese embroideries, but weavers and needleworkers will have nothing to do with them. Of course a few specimens betray Chinese influence, but even these are

translations, so to say, by craftsmen met in direct touch with the Celestial empire.

First silk itself and then the ornamenting of the material are Mr. Cole's topics, the latter being his principal theme. Concerning the history of silk as a material, he cannot be said to tell much that is new and important, although as a digest of evidence, furnished by specimens whose numbers far exceed what one might naturally expect, his book has an importance of its own. This is the case partly because Mr. Cole's survey is, owing to the nature of things, larger, and the horizon of his studies wider, than those of the historians who have preceded him and made his book possible. Again, no one has made freer or more extended use of the masses of illustrative matter which pictures and drawings furnish. The history of decorative silk in Italy, France, and England has occupied the compiler to a greater degree than in Germany and Spain, although the latter are not neglected; but whether his examples are drawn from Italian or other sources, the greater number were found in museums rather than in galleries of paintings, though, doubtless, patterns of fabrics which occur in recognizable portraits and subject-pictures by known masters are of immense value in deciding the dates of actual specimens. Among the most interesting and original portions of this book are those devoted to analyses of patterns in whatever form they have been preserved. These analyses are cleverly employed in order to discover the origin, national or chronological, of various specimens without a known history. Mr. Cole's acumen is conspicuous, and he proves himself a worthy fellow-worker of the authorities named above. He sets forth his views clearly, and puts his deductions carefully before the reader, illustrating them by the capital illustrations we have already described, and these serve to complete the "general review" to which the author has referred in his text. His notes upon the earlier works which come to review, such as those of Sassanian, Egypto-Persian, and Byzantine origin, are made particularly attractive by the illustrations which accompany them, as well as by the choice artistic spirit of the selected specimens. The great influence and peculiar charm of Saracenic art, to which Europe of the Crusades and also of a later date owed much, are sympathetically set forth in an appropriate chapter.

The volume containing drawings of *The Old Colonial Houses of the Cape of Good Hope* (Batsford), by Miss (†) Alys Fane Trotter, will be found of interest at the present moment. Miss Trotter's drawings possess little claims to artistic merit, but they are sufficient to give an idea of the general features of the buildings they represent. The Dutch to a certain extent altered their style of building to suit the climate of the Cape, but they retained some share of the Batavian graces of the houses of the mother country, and we cannot agree with Mr. Baker that they displayed any great independence. Naturally enough, their chief deviation from their originals was in the planning of the interior of the houses, for, having unlimited space, they abandoned copying the many stories of the houses of a Dutch city, and built a large central hall, into which the bedrooms and kitchen opened. The screens dividing the halls form an agreeable feature. They placed a *stoep*, or raised platform, at the front

and back of each country house, but they do not seem to have put a roof over it to shelter the occupants from the sun. The Castle appears to have been the building of most architectural pretensions in Cape Town in Dutch times, and had some decidedly effective features.

THE SALE OF THE PEEL HEIRLOOMS.

THE pictures which fetched important sums at the sale of the Peel heirlooms by Messrs. Robinson & Fisher on the 10th and 11th inst. were as follows. But for the well-known reputation of the auctioneers we should be bound to say that a large proportion of the prices are simply incredible:—

Sir D. Wilkie, Portrait of the Artist, 128*l.*; Interior, with figure of a Smuggler, 378*l.*; Barker of Bath, Wooded Landscape, pool and cattle in the foreground, 105*l.*; Sir P. Lely, Cowley, 703*l.*; Wycherley, 262*l.*; Nell Gwynne, 682*l.*; Countess of Kildare, 680*l.*; Anna Maria, Countess of Shrewsbury, as Minerva, 320*l.*; W. Dobson, The Artist in a Blue Dress, 625*l.*; Canaletto, Greenwich Hospital, 105*l.*; French School, Comte de Talleyrand-Périgord, 105*l.*; Bouton, Louis XVI. in Pink Velvet Coat, 157*l.*; Phillips, Lord Byron, 315*l.*; Sir T. Lawrence, Curran, 892*l.*; Kemble as Kalla, 85*l.*; Fuseli, 215*l.*; De Vries and D. Teniers, Interior of a Court-yard, 162*l.*; Greuze, Marie Antoinette, 1,417*l.*; A Female Head, 630*l.*; Slingelandt, Interior of a Cottage, a child saying grace, 278*l.*; W. Collins, The Morning after a Storm, 1,575*l.*; Winter Scene on the Thames at Richmond, 2,100*l.*; The Cherry-Seller, 241*l.*; Coast Scene, fishermen carrying nets, 546*l.*; Jan Steen, Interior of a Cabaret, 1,512*l.*; P. Wouwerman, Landscape, with sandy hills and numerous figures, 168*l.*; Ass on the Brow of a Hill, 168*l.*; W. Van de Velde, A Seashore Scene, 420*l.*; Molainer, Interior, with figures courting, 546*l.*; R. P. Bonington, View on the Grand Canal, Venice, 682*l.*; Sir E. Landseer, The Shepherd's Prayer, 787*l.*; Van der Heyden, Canal Scene, church and punt in foreground, 1,911*l.*; S. Scott, View of London Bridge and St. Paul's, 162*l.*; View of Westminster Bridge and the Abbey, 115*l.*; W. Mulready, The Cannon, 1,302*l.*; T. Gainsborough, Sir William Blackstone, 787*l.*; Sir J. Reynolds, Burke, 210*l.*; Dr. Johnson, 441*l.*; Arthur Murphy, 336*l.*; J. Hoppner, Portrait of Himself, 1,575*l.*; Adrian van Utrecht, Interior of a Shop, 168*l.*; C. Lucy, Lord Nelson on the Victory, 420*l.*; B. R. Haydon, Napoleon at St. Helena, 420*l.*; D. Roberts, The Departure of the Israelites from Egypt, 115*l.*; Snyders, A Boar attacked by a Lion, 105*l.*; Van Dyck, A Genoese Senator, and A Full-length Portrait of a Lady, 24,250*l.*

Lely's portrait of Cowley, as a shepherd with a pipe and crook, came from Strawberry Hill (11th day, lot 21), when Peel gave 100*g.* for it; it is signed. The same artist's Wycherley shows those abundant curls which it was his wont to comb and adjust while in the pit of the theatre and conversing with ladies in the boxes, and which at Tunbridge Wells are said to have fascinated the Countess of Kildare. This is the portrait which John Smith mezzotinted in 1703. Lely's 'Nell Gwynne,' or another version of it, was engraved by Valck; Lely painted at least four portraits of her. 'The Countess of Kildare' was the lady who, in the bookshop, inquired for Wycherley's play and was introduced to the author. 'The Countess of Shrewsbury,' wife of Earl Francis, was the infamous Anna Maria, born Bradenel, who, March, 1687, held Buckingham's horse while he killed her husband; she died 1702. The picture was at Stowe, and is interesting as a good specimen of Lely's early or German manner. W. Dobson's portrait of himself in a blue dress is noteworthy as showing that this capital painter did not owe all his merits to Van Dyck. The price fetched by Hoppner's portrait of himself is, as such, unique; for it is not nearly so good as that

which the Royal Academy possesses. Wilkie's portrait of himself dates from 1840, and is unfinished. His 'Interior, with a Smuggler,' was painted in 1823, and sold to Peel for 160 *gs.* as 'The Smugglers.' It was at the Academy in 1824. Phillips's portrait of Lord Byron was engraved by Lupton; Lord Leigh lent a version of it to the National Portrait Exhibition, 1868. Lawrence's portrait of Curran (said to have been painted in one sitting) is vigorous, and not at all like Sir Thomas's ordinary manner. It differs from that bust which belongs to Earl Grey, and which greatly disappointed Lawrence when it was at the Academy. The Peel 'Curran' has been repeatedly engraved by J. R. Smith, Meyer, and others. This artist's 'Rolla,' which fetched only 81 *gs.*, is a portrait of Kemble in character, and was exhibited at the Academy in 1800, and at the British Institution in 1806; it was executed in 1800, and engraved by S. W. Reynolds in 1803; the child is said to have been painted from a son of Sheridan. Jackson the pugilist sat for the figure of Rolla; under the present surface is another Lawrence of 'Prospero' calling up the Storm. 'Rolla,' which of all Sir Thomas's melodramatic pieces is, perhaps, the best known, is even more theatrical than 'Satan calling up the Legions,' now in the Academy's Diploma Gallery. It is a perfect illustration of the methods of the Kemble school of acting, which was so influential that they vitiated most of the dramatic design of the epoch, whether in painting or on the stage; in fact, the defects of Lawrence himself were largely due to John Kemble's mannerisms. 'Rolla' measures 11 ft. by 8 ft. 4 in.; 'Satan' is higher still. Lawrence's excellent portrait of Fuseli was exhibited at the British Institution in 1833, and was engraved by H. Meyer. At Lawrence's sale in 1820, at Christie's, Mr. Seguer bought it for Peel, price 70 *gs.* In his recently published 'Sir T. Lawrence' (Goupil & Co.) Lord Ronald Gower supplies an excellent account of the President's art and sitters, to which, as well as to Mr. A. Graves's exhaustive catalogues appended to it, we are here indebted. Leslie, in his criticism on Lawrence, justifies what we have said about the 'Curran,' that his best portraits were those he painted offhand. The majority of the portraits of famous worthies which Lawrence painted for Peel are not yet to be sold, if they ever will be.

There were three Reynolds' likenesses of Dr. Johnson, Arthur Murphy, and Burke. The first is a repetition of that which was painted for Mrs. Thrale, and was exhibited by her at the British Institution in 1813. The likenesses of Murphy and Burke belong to different categories. The former was painted for Mrs. Thrale, sold at Streatham, May, 1816, for 102*l.* 18*s.*, bought in 1823 for 94*l.* 10*s.*, and by Mr. Graves in 1832 for 23*l.* 2*s.* It belonged to G. W. Taylor, at whose sale Peel bought it. The history of Burke's portrait is not known to us. If not a Reynolds it is a very good copy of the Thrale portrait which is now at 18, Hyde Park Gardens. The pictures by W. Collins fetched unprecedented prices; they were all bought by Peel of the artist: 'The Morning after a Storm' (R.A., 1829) for 400 *gs.*; the 'Winter Scene' (R.A., 1827) for 500 *gs.*; the 'Study of Old Odell as the Cherry-Seller,' which was not exhibited, 1824, for 60 *gs.*; 'Fishermen carrying down their Nets' (R.A., 1825) for 150 *gs.* 'Old Odell' was Cowper's messenger and letter-carrier at Olney, who, when his donkey died, affectionately skinned his old servant and hung the hide on his cottage wall. The original and complete 'Cherry-Seller,' for which this worthy sat, is a large picture, and includes the donkey. Mulready's picture of 'The Cannon' likewise realized an extraordinary sum. It was at the Academy in 1827, when Peel bought it, at Paris in 1855, and at the International Exhibition, 1862. Landseer's

large picture of 'The Shepherd's Prayer' before a crucifix has been finely engraved, and is a leading piece in the artist's later manner. C. Lucy's 'Nelson in the Cabin of the Victory,' which Sharp engraved, was at the Academy in 1854, and is the best example of the studious and modest painter's workmanship. Of Gainsborough's portrait of Blackstone, which was engraved by J. Hall (for the 'Commentaries') and others, Fulcher repeats a note that Peel bought it for 80 *gs.* Haydon's 'Napoleon at St. Helena' was the first painted of that host of repetitions about which the 'Memoirs' of Haydon, vols. ii. and iii., has several grotesque as well as painful notices. Haydon had painted the subject in small in 1829; in 1830 Peel, evidently wishing to help the needy and ambitious artist, called upon him, and gave him a commission to produce on a larger scale the huge and awkwardly composed, yet poetical and impressive design. This he did with infinite pains and prolonged preparations of all sorts; the result is, technically speaking, worth those labours. The price was to be 100 *gs.*; Peel added 30 *gs.* more, and was much disgusted by Haydon's exigent ways. 'Napoleon' was exhibited in 1831, and proved a dead failure, though Wordsworth wrote a sonnet in its honour.

The most discussed pictures among the Peel heirlooms are the two life-size portraits of a Genoese senator and a lady, both seated. Commissioned by Peel to let him know if during his travels on the Continent in 1827 he should hear of desirable Van Dycks that were to be sold, Wilkie found in the Spinola Palace at Genoa two works which pleased him greatly, "fine whole-lengths of an old Lady and Gentleman, painted with less richness than usual, but with great care and truth. The old gentleman is on the margin [?], his head and shoulders are most admirable."

Thus the painter wrote to Andrew Wilson from Genoa, June 1st, 1827. Again, June 21st, 1827, he wrote to Peel respecting them as pictures of "a remarkable Old Invalid Gentleman in black with his Lady—two whole-lengths, that I think capital pictures." On June 26th Wilkie wrote again to Wilson and inquired what such pictures might be selling for in London at that time. Less than 60 *louis* is mentioned as the price then demanded in Genoa, and demurred to (!), for a Van Dyck of a man in armour, and Wilkie reminds his friend that two half-lengths of De Vos and his wife, by Van Dyck, sold at Henry Hope's sale for small sums, although at the sale of Watson Taylor's pictures the former realized 130 *gs.*, the latter "270 or so." On August 9th, 1827, he wrote again to Wilson, intimating that his friend in London (evidently Peel) would prefer the better two of four Van Dycks, and he requested Wilson to inquire about the price required for them in Genoa. In his journal, under May 6th, 1827, there is further reference to these portraits, and a criticism on them as

"most characteristic portraits; the one of an Old Gentleman in a white ruff, loose black gown, and cap, the whole somewhat grey and dry; but head and hands most beautiful, and life itself. Feebleness, gouty stiffness, and dignity, seem mixt in a way that I have never seen before, save in Vandike. It might be a declining dignity of the Church, or the aged Bolingbroke. The hands are painted with exquisite truth and care, and as a work of Vandike's [it] appears to me quite unique. The other, the companion picture, is an Old Lady, painted in the same manner, but in character by no means so striking. It has the same dryness, and perhaps want of richness, as the other; but the hands are most beautifully painted."

The pictures reached England in 1828. The price paid for them in Genoa was, according to Smith, in whose 'Catalogue Raisonné' (vol. iii.) they appear as Nos. 179 and 180, "very insignificant." Smith valued them at 1,200 *gs.* They were at the British Institution in 1829. M. Guiffrey, in his 'Van Dyck,' follows Smith's error in stating that these pictures came from

the Balbi Palace. That of the man is said to represent Bartolommeo Giustiniani, Van Dyck's Genoese patron and host. Seguer and others praised both the pictures highly, and Lawrence rightly said they were "quite free from ravages of repair." In fact, their dryness is probably due to their not having been varnished overmuch.

The Peel heirlooms also comprised a number of engraved portraits in more or less excellent condition, the works of the best English engravers of their time, Dixon, Hodges, J. Jones, Houston, McARDRELL, Sharp, Dickinson, and others. There were, too, fine specimens of E. Landseer's etchings, and a small collection of sculptured busts, including a capital bust of Sir Walter Scott, by Chantrey, executed in 1828 by the sculptor, who gave another bust to Scott himself on condition that he would sit to him; it fetched 2,250*l.* A fine bust of W. Windham, with bronze drapery, and another of Spencer Perceval, both by Nollekens, 1811 and 1813, which were highly esteemed by Sir R. Peel, realized inconsiderable prices; the latter, or a replica, was at the Academy in 1813. A bust of W. Pitt, being what was called one of the "stock-pieces" of Nollekens, fetched only 70 *gs.*, although it came from Stowe. A bust of Prior, by Roubiliac, also from Stowe, which Sir R. Peel bought for 130 *gs.*, now went for 550 *gs.*, while the companion bust from the same place of Pope, by the same, fetched 510 *gs.* This is always reckoned among the best likenesses of the poet, as, indeed, the Prior, though only a compilation, undoubtedly is. Roubiliac's 'Voltaire' and 'Rousseau' realized respectively 255 *gs.* and 105 *gs.* A second 'Pitt,' from Stowe, was sold for 105 *gs.* A circular cistern in marble, sculptured with acanthi and supported on panthers' heads and limbs, which Peel bought from a French palace, a remarkable specimen of the best French Renaissance type, was sold for 330 *gs.* A group of boys, statues, and a goat, by J. C. de Cock, 1724, obtained 305 *gs.*; 'Apollo,' by Thorwaldsen, 600 *gs.*; a "stock-piece" of 'Castlereagh,' by Chantrey, 1828, 40 *gs.*; 'Racine,' 170 *gs.*; 'Molière,' 310 *gs.*; 'A Bacchante and Child,' by R. J. Wyatt, one of his most charming groups and admirably executed, 250 *gs.*; 'Venus and Psyche,' anonymous, 160 *gs.*; 'The Shepherd Boy,' by Gibson, a replica, we think, of a well-known group, 160 *gs.* The small statue obtained for the bust of Perceval is explained by the fact, reported by J. T. Smith ('Nollekens,' ii. 74), that in 1812 Nollekens had then in hand fifteen busts of the statesman at 150 *gs.* each. Of the Pope we read in the diary of Thomas Moore, under February, 1834:—

"He [Peel] took me into another room [at Drayton Manor] to show me what he said I ought to see, the original bust of Pope by Roubiliac, which was done for Lord Bolingbroke. Told him that Rogers had a very fine cast of it, which I find since is a mistake, as Rogers's is the original clay, or model, from which this bust was made, and is remarkable for the fine lines and markings with which it abounds, and which were afterwards softened down or omitted in the marble."

This bust is inscribed "1741. Ad Vivum." It was formerly in Watson Taylor's possession. For the bust of Prior, Peel gave at Stowe, 1848, 137*l.* 10*s.*, if we remember rightly. According to Smith, Nollekens took the death-mask of Fox as well as Pitt, and made at least a dozen busts from each. The mask of Pitt and Hoppner's portrait of him from Mulgrave Castle furnished the likeness which Nollekens produced in his masterpiece, the statue placed in the Senate House at Cambridge, 1809. Nollekens is said to have received not less than 15,000*l.* for this statue and the busts. Of the busts he sold seventy-four at 120 *gs.* each, and six hundred casts in plaster at 6*gs.* each; for the statue he received 3,000*l.*, for its pedestal 6,000*l.*

Among the bronzes collected by Peel were an early Italian taperholder in the form of

Private.

The



Times.

PRINTING HOUSE SQUARE,

LONDON, E.C.

April 6, 1910.

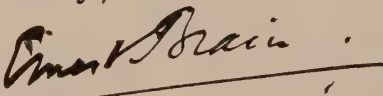

W. Roberts, Esq.,
12, King's-avenue,
CLAPHAM PARK, S. W.

Dear Mr. Roberts,-

A Mr. James de Conlay, residing at the Waldorf Hotel, Aldwych, W. C., (telephone, Gerrard 140), has been in communication with us in regard to a collection of letters of which he desires to sell the copyright. These letters appear to be heirlooms in the Peel family. The price asked for the copyright is £2,000. Perhaps you would be kind enough to go and see Mr. de Conlay: there may be something in the nature of an article to be extracted from the subject. The letters include letters from Queen Victoria, William IV, the Duke of Wellington, the Duke of Cambridge, Lord Ellenborough, George IV, the Prince Consort, Louis Philippe, Talleyrand, Lady Blessington, and many others. There are a dozen framed letters, including one from Napoleon to Talleyrand, and one from Oliver Cromwell.

Will you please look into the matter and see whether there is anything to be done with it?

Yours faithfully,

Unexpected Art Treasures

By P. G. KONODY

Saint Maud 22/19/32.
TROUVILLE (Normandy Coast).

IN the course of a conversation on the unexpected things one comes across in life, a conversation which took place in the grounds of an authentic Japanese garden in Hertfordshire, a French visitor mentioned the existence of an important collection of English paintings at a restaurant in Villerville, a small village near Trouville, loftily perched on the high cliffs of the *nacre* coast.

Most of the pictures, according to the informant, had belonged to Sir Robert Peel, who, finding himself occasionally in financial difficulties, used to sell them piecemeal to a dealer, who eventually sent a certain portion of his acquisition to France and left them *chez Mahu*. The matter seemed worthy of investigation.

A British Gallery

At Villerville, the Restaurant Mahu was easily found. It is a well-known haunt of holiday-makers, who go there to enjoy the exquisite cuisine and the delicious wines, served in the spacious courtyard under striped umbrellas. Yet how many visitors penetrate into the long room which flanks the north side of the courtyard, and where, indeed, a collection of English eighteenth-century and Victorian pictures is housed, offering, by its sedate demeanour, a striking contrast to the sunshine and laughter outside?

One of the most charming pictures of the lot is the portrait of a smiling, pink-cheeked Miss Smith, painted by the Rev. Matthew W. Peters, that English counterpart of the French abbé who paid as much attention to beautiful women and to art as to religion. Lawrence's portrait of Lady Peel seated in a park is a contemporary copy, or replica, of a picture which is now in America.

Of much finer quality is the full-length portrait of an unidentified gentleman in 1830 costume, by the same master. The collection of drawings by Downman, which hangs in the adjacent office, is very interesting, and some of the paintings by Victorian artists, such as Frith, Brett, Carrick, Veyrassat and others, though now out of fashion, have definite qualities.

After a few words with the *patron*, who takes more interest in gastronomic than in

pictorial art, I was introduced to the actual owner of the pictures. The Count Paul Moglio, an octogenarian with a handsome white beard, showed me proudly over his collection. How was it acquired?

"It is a delicate matter," he said. "You know, the younger sons of noble families are sometimes very much in need of money. They have been enjoying themselves too freely; they have been gambling. In their ancestral homes there hang old pictures which none of the family look at, but which a dealer would give his eyes for."

"Well, a copy is quickly made. It replaces the original, and the financial difficulties are solved. But the dealer cannot be too careful; discretion is the better part of valour."

We paused in front of a picture signed "Morland," which seemed to me an obvious copy. "Monsieur le Comte," I said, "I think that the trick of the younger sons must date back some generations, and that then the obliging dealer may sometimes be punished for the sins of the fathers. But you are not a dealer?"

"No, monsieur. Years ago I was connected in London with a certain art firm because I loved pictures. When I returned to France and bought a little villa at Villerville I took my collection with me. I keep most of my paintings here with M. Mahu, because I like people to admire them."

Haydon's 'Napoleon at St. Helena' is the first painted of that host of repetitions about which the 'Memoirs' of Haydon, vols. ii. and iii., has several grotesque as well as painful notices. Haydon had painted the subject in small in 1829; in 1830 Peel, evidently wishing to help the needy and ambitious artist, called upon him, and gave him a commission to produce on a larger scale the huge and awkwardly composed, yet poetical and impressive design. This he did with infinite pains and prolonged preparations of all sorts; the result is, technically speaking, worth those labours. The price was to be 100 gs.; Peel added 30 gs. more, and was much disgusted by Haydon's exigent ways. 'Napoleon' was exhibited in 1831, and proved a dead failure, though Wordsworth wrote a sonnet in its honour

30

SIR R. PEEL AND THE DRAYTON MANOR PICTURES.

Shortly before the rising of Mr. Justice North in the Chancery Division, on Saturday, Mr. Howard Wright applied *ex parte* to his lordship for an injunction to restrain the removal of certain heirlooms from Drayton Manor. The application was made "In re Peel; Von der Heydt and another v. Sir Robert Peel."—Mr. Wright stated that it was feared that Sir Robert Peel was contemplating the removal from Drayton Manor of certain pictures which the plaintiffs claimed to have the legal title to. As heirlooms vested in them, Sir Robert had, however, the right to the use of them. There were at the present time forty-four bankruptcy notices out against him, and an execution was in Drayton Manor at the suit of a judgment creditor, under which everything belonging to Sir Robert had been sold, even to his clothes. The plaintiffs within the last twenty-four hours had had it brought to their knowledge that three of the pictures had been removed, and had been taken out of the country. One, however—a portrait of Lady Peel—was, it was believed, still in England. The trustees had grave fears that it was the intention of Sir Robert to sell the other pictures, and they asked for an injunction to restrain him. Mr. Justice North granted an interim injunction over Friday next, and gave leave to serve notice of motion on Sir Robert for that day.

The removal of the portrait of Lady Peel—considered to be Sir James Lawrence's masterpiece—appears to have been conducted with some approach to secrecy (says the local correspondent of the *Birmingham Post*.) It was not till Friday that it was known by the trustees of Sir Robert Peel that the picture had disappeared. The priceless treasure was packed up in the Manor on Thursday, and conveyed by one of Sir Robert's servants in an open trap to Tamworth station, and taken to London by the 4.30 train. So far as can be ascertained it is the third picture that has been removed, as was stated in the Chancery Court.

Mr. Von der Heydt is Sir Robert Peel's brother-in-law. He is a wealthy German financier. When Sir Robert succeeded to the estates in 1895, on the death of his father, Mr. Von der Heydt reorganised affairs, and had fresh trustees appointed. At one time the rent-roll of the estate was nearly £30,000 a year, but, owing to the fall in agricultural values, it has been reduced in amount. Still, it was believed that on the reconstruction of the estates, after all outgoings and charges had been paid, there would be an income of about £5,000 a year left to Sir Robert. 7-2-98.

1810 Fine Arts. 1811

MR. B. R. HAYDON'S PICTURE OF NAPOLEON, &c.—We agree with Mr. Haydon, that it was impossible to thin of such a genius as Napoleon without mysterious associations of the sky, the sea, the rock, and the solitude, with which he was enveloped. The present picture represents the once proud chieftain, and the mighty spirit of a nation love and glory, standing with his arm crossed, on the brow of an impending cliff, and musing on his past fortunes sea-birds are whirling at his feet; the sun just down—the sails of his guardship glittering on the horizon—and the Atlantic, calm, silent, awfully deep, are endlessly extensive.

While the position in which Mr. Haydon has preferred placing Napoleon conveys but a side view of his person and face, with a glance of his searching eye, yet it gives a better description of his attitude and muscular proportion. Our first step into his presence impressed us with reverence for this merited conception. In his costume Napoleon is also particularly identified; for his height, 5ft. 2in. is the exact height here given; and the uniform is that of one of the regiments of Chasseurs, every detail of which has been dictated by an officer of the regiment, and his hat faithfully copied from one of Napoleon's own hats, now in England. The effect produced by an intercourse with this clever and valuable addition to Mr. Haydon's efforts is decided contemplation; leading the mind by pure reflection into the campaigns of past continental warfare, and the identity of Napoleon's personal history.

The additional sketches—"The Boat at Fontainebleau,"—"of a small column,"—"Basin of Water,"—"Palace of Rambouillet,"—"Vincennes," &c. induce us to hope, that this exhibition will be the favoured retreat of all those and their friends who are admirers of the talents of the artist and the principal subject which he presents.

CHANTREY'S BUST OF QUEEN

1911/13 VICTORIA.

Messrs. Robinson, Fisher, and Co.'s sale at Willis's Rooms on Wednesday included, by direction of the trustees of the settled estates of Sir Robert Peel, the life-size statuary marble bust of Queen Victoria by Sir Francis Chantrey, R.A., described in *The Times* of last Friday. As the bidding did not exceed 275 guineas the bust was withdrawn.

Vieux Tableaux

15-1-04

Gri au Palais

Il a été, ces jours-ci, question, au Palais, de chefs-d'œuvre signés par les plus grands maîtres des écoles flamande et anglaise. On a plaidé — ce furent M^{rs} Albert Bureau et Barboux, les avocats — autour de deux Rembrandt, un Ruysdaël, deux Lawrence et un Gainsborough. Ces toiles sont échappées de la célèbre galerie de Robert Peel, le fameux ministre de Georges IV.

Le petit-fils de Robert Peel dut, un jour, céder à un marchand les dernières bribes de la collection grand-paternelle.

Mais ses compatriotes considérèrent cette vente comme une sorte d'outrage, comme une perte pour l'Angleterre. Le gouvernement tressaillit, l'ambassade anglaise agit secrètement, à Paris, où le crime avait été commis. Et voilà un procès entamé qui dure depuis tantôt quatre ans.

On s'est souvenu, pour la circonstance, qu'un trust protégeait le patrimoine de Robert Peel, et, sans plus hésiter, on a voulu traiter en voleur le marchand, M. Kleinberger, qui avait acquis et payé les toiles. M. Kleinberger se défendit énergiquement devant le juge d'instruction. Il triompha, et sortit libre de cette mauvaise querelle d'Anglais.

Mais la lutte n'est pas terminée ; elle a été reprise devant les tribunaux civils.

M^{rs} Barboux, qui plaident en cour d'appel pour M. Kleinberger, a pu rappeler quelques acquisitions célèbres faites par des particuliers ou par des musées en dehors des règles prescrites par les codes, tout en soutenant que son client n'en a enfreint aucune, Robert Peel fils étant libre de ses actes et maître de vendre ce qui lui appartient en France.

Qui ne connaît, par exemple, le célèbre édit Pacca ? Grâce à lui, aucun tableau ancien appartenant à une collection publique ou privée ne peut sortir du royaume d'Italie ! Malgré cette prohibition, le Louvre a acheté du prince Schiarra un Botticelli que tous les procès intentés en France et en Italie n'ont pu l'obliger à rendre.

Et le trésor de Bosco reale, dont on a parlé récemment à propos de la tiare de Saïtapharènes — celle-ci personne ne la revendique, et ceux qui l'ont vendue en conservent le prix ; — et les manuscrits volés à la Bibliothèque Nationale par Libri et vendus par lui à lord Ashburnam, comment M. Léopold Delisle a-t-il pu les reconquérir ? En les rachetant à lord Ashburnam pour 650.000 francs, qui furent payés, partie en argent, 150.000 francs, et partie au moyen d'autres manuscrits que les soldats de Turenne avaient « pillés » dans le Palatinat.

Mais il y a mieux encore : ces grands vols internationaux échappent aux lois écrites ; ils sont constitutifs de propriété. Mais ne connaît-on pas certaines opérations nationales, c'est-à-dire effectuées à l'intérieur des pays, qui ne sont pas plus recommandables et que la loi protège cependant. M^{rs} Barboux en citait une, la plus piquante à rappeler devant la Cour de Paris.

La Compagnie des avocats au Parlement possédait une précieuse bibliothèque. Pendant la Révolution, cette bibliothèque fut confisquée. L'Ordre des avocats, successeur et continuateur de la corporation des avocats au Parlement, l'a pendant longtemps revendiquée, vainement toujours ; elle a formé et forme encore le fonds de la Bibliothèque de la Cour de Cassation, qui fait ainsi métier de recéleuse, aux yeux de nos lois actuelles qui ont aboli la confiscation.

Cette anecdote a fait sourire les conseillers : les a-t-elle désarmés ? Nous le saurons bientôt.

PEEL HEIRLOOMS IN COURT.

Sale of Six Paintings Being Contested in Paris. 9. 6. 07

The Peel heirlooms were discussed by the First Chamber of the Civil Tribunal of the Seine yesterday, when M^{rs} A. Bureau, on behalf of the trustees, sought recovery of six paintings sold by Sir Robert to M. Kleinberger, an art dealer in the rue de l'Ecluse, or payment of 300,000fr.

These works formed part of the famous Drayton Hall collection, which was left by the elder Peel under a deed of entail executed July 27, 1820, and is now under the care of two trustees: M. Daniel von der Heydt, 23 Bayreutherstrasse, Berlin, and Mr. Percival Johnson Burt, of London. They are bringing the present action against Sir Robert Peel and M. Kleinberger.

It is alleged that in 1898 the baronet removed several works from the gallery and illegally sold them to M. Kleinberger in order to pay his debts. There were two Rembrandts and a Ruysdael, for which he received 27,000fr. Then a portrait of Sheridan and another of Pitt by Gainsborough, 45,000fr.; lastly, a portrait of Lady Peel, by Lawrence, 24,000fr.

On hearing of these transactions the trustees laid a complaint before the prosecuting officials of the Seine Department, but criminal proceedings could not be brought against the dealer because he had acted in good faith, nor against Sir Robert Peel, because he could not be said to have robbed himself.—Herald.

JURISPRUDENCE

La Cour d'Appel de Paris, présidée par M. Forichon, vient de rendre son arrêt dans l'affaire du procès intenté à M. Kleinberger, le grand marchand de tableaux parisien, par les curateurs de la succession side Sir Robert Peel.

M. Kleinberger avait acheté, il y a six ans, à Sir Robert Peel, cinq tableaux anciens de grande valeur. Or, après le décès de Sir Robert Peel, la succession prétendit qu'il n'avait pas le droit de vendre ces tableaux, attendu qu'ils faisaient partie de son majorat, lequel, selon la loi anglaise, est inaliénable.

Un procès fut intenté à M. Kleinberger pour l'obliger à rédire les tableaux, procès que M. Kleinberger gagna en première instance.

La Cour d'Appel vient, en toute justice, de confirmer le premier jugement et de donner gain de cause à M. Kleinberger en sanctionnant la régularité de l'opération.

Ce jugement a une très grande importance et à ce sujet, M. Kleinberger a fait les déclarations suivantes à un rédacteur du Herald.

J'avais gagné en première instance, la Cour d'Appel vient de confirmer le précédent jugement dans ses parties essentielles et cela malgré les conclusions de l'Avocat-général, qui a requis contre moi. C'était vraiment inique. Le cas est intéressant pour tout notre commerce car comment un marchand français oserait-il acheter tableaux et objets d'art à des étrangers s'il devait se voir poursuivi, en France même, pour avoir acquis de bonne foi des choses appartenant à des étrangers ? Remarquez que les musées eux-mêmes achètent des tableaux et des objets d'art qui ont bravé l'édit Pacca et bien d'autres.

On ne pourrait plus faire aucun achat si on était ainsi sous la menace de pareil procès. Dans l'espèce, la chose s'aggravait de toutes les précautions qui avaient été prises pour sanctionner la régularité de mon acquisition.

Le jugement, comme vous le voyez, établit que Sir Robert Peel m'a cédé les tableaux et m'affirmant par écrit et sous serment qu'il en était propriétaire et en pouvait librement disposer.

Enfin tout est bien qui finit bien. Mais la question était d'autant plus importante pour moi que j'avais revendu tous ces tableaux à différentes époques.

By order of Sir Robert Peel, Bart., with the assent of the Trustees,
PEEL SETTLED ESTATES.

(First Portion.)
WARWICKSHIRE and STAFFORDSHIRE,
near Tamworth, Lichfield, and Birmingham.
IMPORTANT FREEHOLD PROPERTIES
forming part of the
DRAYTON MANOR ESTATE,

known as the
Kingsbury, Wilnecote, and Packington and Bonehill Estates,
embracing altogether about

2,489 ACRES,

and producing an income of about

PER £4,015 ANNUM.

The **KINGSBURY ESTATE** surrounding Kingsbury Station on
the Midland Railway (main line from Birmingham to Derby),
comprising an area of about

1,405 ACRES,

and including Drakenage, New House, Holt, Slatelay, Slatelay
Hall, Cliff Garden, Whitehouse, Heath House, Hall, Cliff, and
Hockley Hall Farms, Cliff Hall, several small holdings, and the
Cliff Tile Works, all let to an enterprising tenantry, and pro-
ducing an income of about

PER £1,885 ANNUM.

The **WILNECOTE ESTATE** in Wilnecote, Amington, and
Stonydelph parishes, Tamworth, having an area of 74 acres, in-
cluding Stonydelph Farm, and producing £184 per annum.

The **PACKINGTON and BONEHILL ESTATES**, embracing
Hopwas, Packington, Dunsall, and Bonehill Cottages, farm
Bonehill Park, Bonehill House and Stud Farm, Bonehill Lodge
Laurel House and a number of small holdings and cottages in
the parishes of Swinfen and Packington, Wigginton and Fazeley
near Tamworth, with an area of about

1,089 ACRES,

and having a rental of about

PER £1,995 ANNUM.

HUMBERT and FLINT will offer the above FREE-
HOLD ESTATES by AUCTION, at the Grand Hotel,
Birmingham, on Wednesday and Thursday, October 13 and
1900, at 2 o'clock precisely each day (unless acceptable offer be
meanwhile forthcoming), in numerous lots.
Particulars, plans, and conditions of sale may be obtained
of G. S. BIDWELL, Esq., Estate Office, Drayton Manor, Tamworth,
W.C., and Watford, Herts; or of

Messrs. Dangerfield and Blythe,

Solicitors,
26, Craven-street, Charing-cross, London, W.C.

By order of Sir Robert Peel, Bart., with the assent of the Trustees,
PEEL SETTLED ESTATES.

(Second Portion.)
STAFFORDSHIRE and WARWICKSHIRE,
IMPORTANT FREEHOLD ESTATE,
embracing an area of about

765 ACRES,

comprising market garden lands, small farms, accommodation
holdings and enclosures of pasture and building land, situated
in the parishes of Tamworth, Wigginton, Fazeley, and Bole Hall;
contiguous to the town of Tamworth, including Cotton Farm,
Hopley's Farm, and the Bone Hill Nurseries, and several resi-
dences, cottages, and allotments, the whole being in the hands of
an excellent tenantry, and producing an income of about

PER £2,100 ANNUM.

HUMBERT and FLINT will offer the above FREE-
HOLD ESTATE by AUCTION, at the Castle Hotel,
Tamworth, on Tuesday and Wednesday, October 26 and 27,
1900, at 2 o'clock precisely (unless acceptable offers are meanwhile
forthcoming), in 76 lots.
Particulars, plans, and conditions of sale may be obtained
of G. S. BIDWELL, Esq., Estate Office, Drayton Manor, Tamworth,
of the Auctioneers, 11, Serle-street, Lincoln's Inn, London, W.C.;
or of

Messrs. Dangerfield and Blythe,

Solicitors,
26, Craven-street, Charing-cross, London, W.C.

HIGH COURT OF JUSTICE.

CHANCERY DIVISION.

(Before MR. JUSTICE BYRNE.)

IN RE PEEL'S SETTLED ESTATES.

Mr. Justice Byrne delivered judgment this morning
in the above summons under the Settled Land Acts for
the sanction of the Court to a sale of the Peel heir-
looms. The hearing was reported in *The Times* of
July 7 and 14, 1899.

Sir Edward Clarke, Q.C., Mr. Farwell, Q.C., and
Mr. A. Lincoln Reed appeared for the applicant, Sir
Robert Peel, and for his wife; Mr. Levett, Q.C., and
Mr. Elgood for the trustees of the settlements; and
Mr. T. Douglas for the guardian *ad litem* of the estate.

The most important sale of the season is over, and the Peel
heirlooms from Drayton Manor, where they have been for con-
siderably over fifty years, are dispersed. It should be mentioned
that when the National Gallery bought the Peel pictures *en bloc*
it was only the Whitehall collection, and nothing from Drayton.
Seven single pictures made over £11,000, and the two Van Dyck
pictures £24,250. Many were bought direct from the painters, and
others from the Beckford, Stowe, and Strawberry Hill sales:

Artist.	Subject of Picture.	Year.	Price.	Price in 1900
Barker (of Bath).....	Woody Landscape	1824	£19 19s.	£105
Sir Peter Lely.....	Portrait of Cowley	1842	£105	£703 10s.
Do.	Countess Shrewsbury	1848	£68 5s.	£320 5s.
Sir Thomas Lawrence, P.R.A.	Portrait: Fuseli	1830	£75 12s.	£215 5s.
Sir Joshua Reynolds, P.R.A.	Portrait: Burke	1816	£252	£210
Do. do.	Portrait: Dr. Johnson	1816	£378	£441
S. Scott	View of Westminster	1823	£31 10s.	£120 10s.
F. Boulton	Portrait: Louis XVI.....	1848	£32 11s.	£157 10s.
P. van Slingelandt	A Dutch Interior.....	1824	£76 13s.	£278 5s.

GOING, GOING, GONE

The disposal of the Peel heirlooms offers a fine text for the moralist anxious to instruct mankind in the way it should go. But even Sir Robert Peel now knows that a man cannot eat his cake and have it. It is easy enough to play ducks and drakes with a fortune. The Jubilee Plunger got through £250,000 in two years. If he had gone the pace just a little harder, he could have got rid of twice as much in half the time. It is proverbial that a fool and his money are soon parted; but even a fool is limited by his opportunities. Wine, woman, cards, and horses—that is the whole game, the whole essence, the whole purpose of life to most men who have never known the want of money, and have therefore never known its value. There is nothing lasting in the universe. But some things are less lasting than others. When Charles Surface had got rid of everything else, he sold his ancestors. We forget whether Sir Robert Peel has an order of the Court to sell his ancestors, but he has certainly had more than one to sell the heirlooms. Eight thousand three hundred and forty pounds' worth of them went yesterday, and more are awaiting the attention of the auctioneer. The world is out of joint. Of deeper practical interest to most folk than protoplasm and Genesis, missing links and man-like apes is the problem why all the money gets into the hands of the wrong people. The poor often dream what they would do if they were rich; but it is safe to say that the rich never dream about what they would do if they were poor. The poor dread being poorer; the rich hope to be richer. This is the whole difference of their outlook upon life. What if all the poor were suddenly to become rich? What if all the rich were suddenly to become poor? What if all the rich were in the land of the very wise and very good, and the poverty shared out among the very foolish and the very wicked? Academic questions, truly. But no doubt that is the kind of poetic justice with which some of us would dominate the world if it were in our power to manage it on what we considered to be a right basis. No doubt, in time, the Millennium will settle all things properly. Meanwhile, the poor do not fail to note that the rich have large opportunities of making the best of both worlds. They buy not only food, and raiment, and pleasure, but literally life itself. And yet perhaps even the wise poor have compensations—if they could only find them. At all events, "better a dinner of herbs where love is" than the champagne meal of a man who has to sell his ancestors. "Give me neither poverty nor riches," cried Solomon. And there spake a man rich in admirable precept. He desired the happy mean—on paper. Though there are signs that had he lived...

THE PEEL HEIRLOOMS

25.6.00

SIR ROBERT AND THE PROCEEDINGS OF SALE

In the Court of Appeal to-day, composed of Lords Justices Smith, Williams, and Romer, Sir Edward Clarke, B.C., made an application on behalf of Sir Robert Peel, Bart., with regard to the disposition of the income arising from the sale of the heirlooms from Drayton Manor.

Sir Edward reminded the Court that their Lordships had directed that the heirlooms should be sold, and that £250 a year should be paid to Lady Peel in accordance with the terms of her marriage settlement, and that £1,000 a year should be devoted to providing a home for Lady Peel and the infant Robert Peel, and in paying for the education of the child. The sale, it was anticipated, would realise £30,000. Contrary to expectation, the chattels had realised £73,000. When all the expenses were paid there was a net sum of £67,000. After the sum of £1,250 had been paid out for Lady Peel and her son, there would still remain an income of £1,000 to be disposed of. Sir Robert Peel thought that this sum might be paid out to him.

Lord Justice Smith said he did not think Sir Robert Peel should have a farthing of the money.

Mr. Justice Romer said that he thought that Sir Robert Peel before receiving any money from the trustees should recoup them for an unauthorised sale of some pictures he had formerly made.

Mr. Lincoln Reed asked the Court not to deal too harshly with Sir Robert Peel because of his indiscretions. He asked them to allow him so much out of the estate as would enable him to maintain the position of a gentleman.

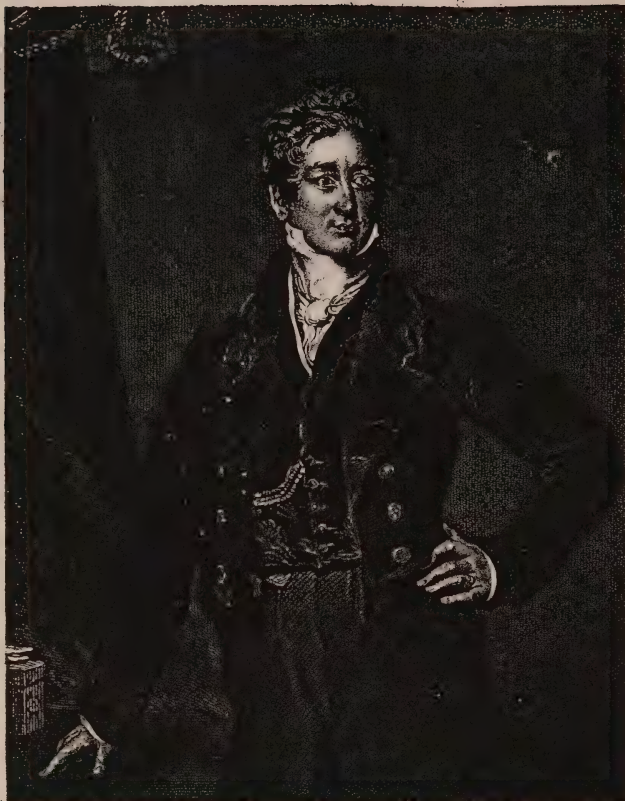
Lord Justice Smith said that if he had thought that Sir Robert

SIR R. PEEL AND THE DRAYTON MANOR PICTURES

Shortly before the rising of Mr. Justice North in the Chancery Division, on Saturday, Mr. Howard Wright applied *ex parte* to his lordship for an injunction to restrain the removal of certain heirlooms from Drayton Manor. The application was made "In re Peel Von der Heydt and another v. Sir Robert Peel."—Mr. Wright stated that it was feared that Sir Robert Peel was contemplating the removal from Drayton Manor of certain pictures which the plaintiffs claimed to have the legal title to. As heirlooms vested in them, Sir Robert had, however, the right to the use of them. There were at the present time forty-four bankruptcy notices out against him, and an execution was in Drayton Manor at the suit of a judgment creditor, under which everything belonging to Sir Robert had been sold, even to his clothes. The plaintiffs within the last twenty-four hours had had it brought to their knowledge that three of the pictures had been removed, and had been taken out of the country. One, however—a portrait of Lady Peel—was, it was believed, still in England. The trustees had grave fears that it was the intention of Sir Robert to sell the other pictures, and they asked for an injunction to restrain him. Mr. Justice North granted an interim injunction over Friday next, and gave leave to serve notice of motion on Sir Robert for that day.

The removal of the portrait of Lady Peel—considered to be Sir James Lawrence's masterpiece—appears to have been conducted with some approach to secrecy (says the local correspondent of the *Birmingham Post*). It was not till Friday that it was known by the trustees of Sir Robert Peel that the picture had disappeared. The priceless treasure was packed up in the Manor on Thursday, and conveyed by one of Sir Robert's servants in an open trap to Tamworth station, and taken to London by the 4.30 train. So far as can be ascertained it is the third picture that has been removed, as was stated in the Chancery Court.

Mr. Von der Heydt is Sir Robert Peel's brother-in-law. He is a wealthy German financier. When Sir Robert succeeded to the estates in 1895, on the death of his father, Mr. Von der Heydt reorganised affairs, and had fresh trustees appointed. At one time the rent-roll of the estate was nearly £30,000 a year, but, owing to the fall in agricultural values, it has been reduced in amount. Still it was believed that on the reconstruction of the estates, after all outgoings and charges had been paid, there would be an income of about £5,000 a year left to Sir Robert. 7-2-98.



Painted by Sir Thos. Lawrence, M.P.

Engraved by J. Cocker

1900
May 10
LOROP
C.2

THE RT HONBLE SIR ROBERT PEEL, BART

Robert Peel

PRINTED BY J. & C. COOKSON, LONDON

S
CK,

R

AT THEIR ROOMS, AS ABOVE,

On THURSDAY, MAY 10th, 1900,

L. 58170

And following day, at ONE o'clock precisely each day.

May be Viewed the Friday and Saturday, also the Monday, Tuesday and Wednesday prior, and Catalogues had of Messrs. POWELL **The Peel Fortunes.** Solicitors, 28 & 29, St. Swithin's Lane, E.C.; and of the Auctioneers, their Offices,

WILLIS'S ROOMS, King Street, St. James's. He was judged from the provision made for his children by the first Sir Robert.

He had refused to take the small fortune left him by his father, as it carried certain restrictions, and he started anew. He was able to leave £250,000 apiece to his five younger sons and £60,000 apiece to his three daughters.

To his heir, the Prime Minister, he left £22,000 a year in land, and £450,000 in the funds. He himself had lived on £3,000 a year, giving the same sum to all his children except the

A HUNDRED YEARS AGO
Sunday Times

No 813 LONDON, SUN., MAY 20, 1838. [Price 6d.]

SIR ROBERT PEEL has purchased the portrait of the celebrated Whig, Sir Robert Walpole, for 31 guineas.

We report this morning two decisions upon applications for the sale of heirlooms, one being Mr. JUSTICE BYRNE's judgment upon a summons under the Settled Land Acts for a general sale of the PEEL heirlooms, and the other the confirmation by the Court of Appeal of another judgment by the same Judge in the case of the HORR blue diamond. The last-named case is the simpler of the two, because there was nothing to be said in favour of selling the famous diamond except that LORD FRANCIS HORR, the life-tenant, who has got himself into trouble by his own extravagance, is anxious to increase his actual income. He is 33 years of age, and though married has no children. This circumstance, no doubt, lends greater weight to the wishes and opinions of the remainder-men, who are unanimously opposed to the sale. The interests of children sometimes come in very opportunely to obtain for the parents more lenient treatment than might be awarded to them on their own merits. In this case the applicant cannot reinforce his personal claims by representing that if he suffers others must suffer with him, nor can it be said that he is in actual want, since he has an allowance of £2,000 a year from the assignees of his life interest under a deed of arrangement which followed his bankruptcy in 1895. It is, no doubt, a very unsatisfactory income for a man who has squandered a great fortune, but the necessities of life can be procured for £2,000 a year, and, in the absence of all reason for selling the heirloom except the applicant's dissatisfaction, the Courts have not seen their way to comply with his wishes. It was distinctly laid down, both by the MASTER of the ROLLS and by LORD JUSTICE ROMER, that the sale of heirlooms cannot be sanctioned merely because the life-tenant desires it. His own extravagance gives him no right to override the wishes of the settlor who created the heirloom and of the other persons who may have an interest in maintaining the settlement. The Court, in dealing with a unique property like the 44-carat blue diamond, has to take into account the wishes of the settlor, the views of the family, and the interests of the estate as a whole. In appraising the importance of these things the law, as LORD JUSTICE ROMER observed, takes account even of what some might regard as sentimental considerations. A diamond identified with the family and known all over the world by its name is not exactly upon the same footing as the sum of money it might fetch in the market. Family pride in the possession of such a jewel is rightly taken into account when the life-tenant's imperious desire for more money to spend clashes with the general family interest.

The case of the PEEL heirlooms is more difficult to decide, not because the life-tenant is more deserving of sympathy or less the architect of his own misfortune than LORD FRANCIS HORR, but because the division of interests is less clear, the applicant has practically no independent income at all, and his infant son seems to have little chance of being brought up in a way befitting his future position unless something can be done. This is evidently a case in which the wish of the life-tenant for relief from financial embarrassment does not stand alone, while, on the other hand, the remainder-men do not oppose the sale with the unanimity displayed in the case of the HORR diamond. Mr. JUSTICE BYRNE very tersely summed up SIR ROBERT PEEL's actual situation. The property is subject to a jointure in favour of

The property is subject to a jointure in favour of the applicant's mother, which, in the usual course of events, is expected to provide the infant with an income of £8,000 a year. There are other family charges, and a mortgage of £182,000. Drayton Manor is a large house, and though it has been shut up for years the *minimum* charges for maintenance must be heavy. The general result is that, though the gross income of the estate is £21,000, there has been no available income for the last two years, and there is no prospect of any material improvement. The life-tenant has mortgaged his life-interest, and has been a bankrupt. His wife's fortune has disappeared, and there are no funds to pay a small income of £350 a year which he appointed to her on marriage. All this constitutes a case of some urgency, and involves various interests beyond the bare desire of the applicant for money. But, while admitting all this, Mr. JUSTICE BYRNE has declined to be hurried. He will not listen to the general proposal for selling off everything valuable, but insists upon distinguishing. In the meantime he goes no further than sanctioning the sale of the silver plate, which is reckoned to be worth about £20,000, and a couple of Vandycks. They are valuable pictures and are said to be deteriorating in present conditions, but they have no particular family associations.

Beyond these two items MR. JUSTICE BYRNE declines to go for the present. But he recognizes that further sales may be necessary, and orders an inquiry as to the other heirlooms in terms directed by the Judge. Its object is to furnish data for selection of objects to be sold. The great house must not be denuded of chattels. Those pictures and works of art which would not fetch large sums, and could not be removed without unfitting the house for its purposes, are excluded from any project of sale. In the same way the books, "without which no gentleman's library is complete," will continue to repose upon their shelves, while books of great money value would be regarded as proper for sale. Here, again, another limitation comes in. Valuable pictures or books having peculiar family associations are excepted from the rule just described. A great house needs not only the usual domestic furniture and decorations, but also the rare and distinctive treasures which are part of the family history. The law takes a highly conservative view, and in our opinion it is well that it does so. It is an unfortunate result that the choicest and most valuable pictures must go first to the hammer, unless they chance to possess peculiar family associations. It is the best things in our great private collections which are first scattered abroad when a life-tenant comes to the Bankruptcy Court. One could wish that realization began at the other end, and that the treasures could be kept to the last, but, after all, a house is a house first and a picture gallery afterwards. How far the Court may be compelled to go in dispersing the best things in the PEEL collection it is impossible to say. The Judge seemed to hope that a young man of 32 may yet turn over a new leaf, and behave in a manner worthy of his grandfather. But the best hope for the retention of the PEEL pictures at Drayton Manor lies in the extreme reluctance of the Court to go an inch further than necessity compels, or to accept the impetuosity of the life-tenant by itself as a reason for disturbing settlements. It is of course possible that the Court of Appeal, to which LORD PEEL will probably carry the case, will refuse to sanction any sale at all. In any case LORD PEEL will have a large share of public sympathy in his endeavour to prevent the dispersal of the heirlooms settled by his father, the great SIR ROBERT PEEL.

If ever there was a case which suggests the value of the French plan of a conseil de famille, to check the folly of a spendthrift, it is that of Sir Robert Peel, whose affairs are now so often before the world. It is only seventy years since his great grandfather, the founder of the family, died, leaving besides large real estate, personality considerably over a million sterling. Both he and his illustrious son—who refused a peerage and the Garter—and prohibited his wife or heir from accepting hereditary honours, desired by will that the mansion of Drayton Manor and its artistic contents should be handed down intact to the future heirs, and no doubt this was the reason why Lord Peel so earnestly opposed the dispersal of the treasures.

Drayton is a very large imposing mansion standing in an undulating park. The first baronet when he bought the estate erected cotton mills at one extremity of the park. It was his introduction of mills to Tamworth which brought the town prosperity, and gave the Peel a commanding influence in the borough. At one time Sir Robert employed at his various mills 15,000 people. The income of the second baronet was estimated at £50,000 a year.

Now that the Peel heirlooms have been dispersed, it may be interesting to compare the valuations with the amounts realized. The collection of heirlooms was described as having a market value of about £100,000 (see *The Times* Law Report, July 16, 1899). The gross sum realized by the sales amounts to about £72,000. The silver, which was said to be worth £20,000, realized £3,600. The value of the library of books and autographs was placed at £13,000 (see *The Times* Law Report, December 5, 1899); it realized less than £6,000.

Handsome as was the sum realised by the sale of the Peel heirlooms, it nevertheless did not come up to the previously-formed expectation, which placed the total at £68,000 in round numbers. Still some of the articles greatly exceeded the price which they were expected to fetch. One of these was the pair of Louis Seize candelabra, which went for £2,700 and was put down for £1,800, while the portrait of Hoppner by himself, which brought 1,500 guineas, was rated at £1,000. Among the disappointments in the matter of price must certainly be placed the Van Dycks, which were expected to realise £30,000, Haydon's picture of Napoleon at St. Helena, which had been valued at £1,700 and fetched 400 guineas. In several cases the previous valuation nearly coincided with the price obtained. This was notably the case with Collins's winter scene on the Thames, which was valued at the 2,000 guineas it fetched, while Sir Peter Lely's Nell Gwynne brought 650 of the 700 guineas at which it was valued, and Sir Joshua's Dr. Johnson exceeded its expected 400 guineas by only twenty guineas. 14. 5. 00.

SALE OF THE PEEL HEIRLOOMS.

Messrs. Robinson and Fisher began yesterday and will conclude to-day the dispersal of the Peel heirlooms at Willis's Rooms, King-street, St. James's-square. A description of the Peel collection at Drayton-manor appeared in *The Times* of July 21 last year, and very many of the family portraits and other pictures with historical associations—notably the two whole lengths by Winterhalter of the Queen and the Prince Consort—are not included in the sale. The Chantry bust of her Majesty is also not to be sold, and the bust of Peel himself, by the same sculptor, is also retained in the family. Messrs. Robinson and Fisher's rooms have been crowded daily since the collection was placed on view a week ago, and the visitors have included the Prince of Wales, Lord Londonderry, Lady Lansdowne, Lord Chylesmore, and Lord Rosebery, who was also present yesterday, and watched the sale of the Chantry bust of Sir Walter Scott with the keenest interest, while dealers and collectors from all parts of Europe put in an appearance.

The prices bid yesterday were exceedingly high, and the total amount realized for 173 lots, which occupied over four hours in selling, was about £8,340. The chief interest in the day's sale was centred in the statutory marble bust of Sir Walter Scott, by Sir F. Chantrey, R.A., 1828, which is of exceptional importance from the fact that it has never been moulded, and that it has been hidden from the public view at Drayton-manor for over 70 years. The history of this bust is related in a letter from Sir Francis Chantrey to Sir Robert Peel, dated January 26, 1838, and published in Lockhart's *Life of Scott*—"In the year 1828 I proposed to the poet to present the original marble bust as an heirloom to Abbotsford on condition that he would allow me sittings sufficient to finish another marble from the life for my own studio. To this proposal he acceded. . . . In the months of May and June in the same year (1828) Sir Walter fulfilled his promise, and I finished, from his face, the marble bust now at Drayton-manor." and further—"There need be no fear of piracy for it has never been moulded." The bidding yesterday, which started at 100 guineas, was chiefly between Mr. Agnew and Mr. Duveen, and at the latter's bid of £2,250 it was knocked down.

Next to the bust of Scott, the four examples of Roubiliac attracted most attention. The companion pair of Prior and Pope were for very many years in separate collections, but were eventually brought together again by Sir Robert Peel. The bust of Prior was the first in order of sale. This bust was bought at the sale of the effects of Mr. Moreton Pitt in the earlier years of the present century for £20 by a dealer of Brewer-street; it was offered to Sir Robert Peel for £30, but he declined to buy it, and eventually it was purchased by the Duke of Buckingham for £60. At the Stowe sale in 1848 it was purchased by Sir Robert Peel for 130 guineas. Bidding started yesterday at 100 guineas, and at 550 guineas Sir Duveen declared the purchaser. Sir Robert Peel had already obtained the companion bust of Pope, which was successively in the collections of Bindley of the Stamp Office, and G. Watson Taylor, and yesterday it fell to Mr. Agnew's bid of 510 guineas. Mr. Agnew also bought the other two productions of Roubiliac's chisel, the Voltaire for 255 guineas, and the Rousseau for 105 guineas. The other articles of sculpture included the following:—A marble bust of David Garrick—36 guineas (Davis); a statutory marble bust of Milton—61 guineas (Vokins); a similar bust of Admiral Lord Nelson by W. Milligan—70 guineas (Vokins); a marble bust of William Pitt, afterwards Earl of Chatham—105 guineas (Duveen)—this was in the Stowe sale, and was purchased by Sir Robert Peel for 27 guineas; a similar bust of the same, a fine work by Nollekens, 1807—76 guineas (Davis); one of Philip Stanhope, Earl of Chesterfield—26 guineas (Litchfield)—this was also in the Stowe sale, when it realized the same amount paid for it yesterday; a marble bust of Waller, by Rysbrach, 1728—32 guineas (Couratt); a statutory marble circular sculptured cistern or font, with fine Renaissance decorations and acanthus leaves, bold scroll supports with panthers' heads and paw feet, on triangular base, purchased by Sir Robert Peel from one of the palaces in France—350 guineas (Speyer); a marble bust of Lord Castlereagh by Chantrey, moulded in 1821-22, and finished in 1828—40 guineas (Lord Londonderry); a statutory marble group of two boys, satyrs, and goat, signed Johannes Claudius de Cock, 1724—305 guineas (Speyer); a statutory marble figure of Apollo as a shepherd, by Thorwaldsen, with the scagliola and marble circular column—600 guineas (Duveen); a statutory marble bust of Racine, from Redpath's sale in

1857—170 guineas (Hurlbat); a similar one of Mo—310 guineas (Hurlbat); a pair of fine French triangular-shaped Thermes, with rams' heads, wreaths, & 105 guineas (Davis); a finely-executed marble gr Venus and Psyche—160 guineas (Duveen); and group, Bacchante and child, by R. J. Wyatt—100 guineas (Mellier); "The Shepherd Boy," by Gi—100 guineas (Mellier); a statutory marble gr Emerald and the goat—48 guineas (Vokins); at statutory marble female figure—48 guineas (Vokins). The decorative objects and furniture included following:—A small tortoiseshell and silver-moon box or casket, presented to Mrs. David Garrick "her esteemed friend Samuel Johnson," 1762 guineas (Harmsworth); a pair of small, highly-finished pistols and fittings, mounted in gold, by Le Page, to have been the property of the Great Napoleon, —45 guineas (Gribble); a small old Chippendale-sh top stand of fine design—45 guineas (Duveen); a Chippendale coffee table, on openwork stem-guineas (Duveen); a large six-leaf old French le screen, the panels finely painted in figure subjects—(Isaacs); and an old Louis XV. writing table, rich ormolu mounts in scrolls and festoons—52 gu (Harris); and a smaller ditto, inlaid in thuya-satinwood, &c., presented to Sir Robert Peel by "Phillippe after a visit to Drayton Manor—37 guineas (Harmsworth).

SIR R. PEEL DEAD.

THE NEW LADY PEEL AN ACTRESS.

Sir Robert Peel, fourth baronet and grandson of the famous Prime Minister, died at Drayton Manor, Tamworth, Staffs., on Thursday night, aged 57. He succeeded his father, who was elder brother of Mr. Speaker Peel, in 1895; and in the course of these 30 years he was involved in much litigation, especially that which concerned the proposed sale of the Peel heirlooms. He was examined in bankruptcy for the seventh time in 1918. He is succeeded in the baronetcy by his son, Mr. Robert Peel, who married in 1920 Miss Beatrice Gladys Lillie, the revue actress.

The new baronet left England for Australia in December. Miss Beatrice Lillie, it was recently announced, would return from the United States to appear in a new revue in London in April.



Sir Robert Peel.

SIR ROBERT PEEL.

Sir Robert Peel, Bt., died at Drayton Manor, Tamworth, on Thursday night, at the age of 57. Born on April 12, 1867, he was the grandson of Sir Robert, the orator and statesman, who was twice Prime Minister, and the only son of the third baronet, also Sir Robert, formerly Chief Secretary for Ireland. His mother, who died last year, was Lady Emily Hay, daughter of the eighth Marquess of Tweeddale. He was sent to Harrow, and in due course went up to Eton. In 1895 he succeeded his father in the baronetcy and in the estates in Staffordshire and held a commission in the county Yeomanry. He married in 1897 Mercedes, daughter of Baroness de Graffenried, of Thun, Switzerland. Sir Robert was the author of two novels, "A Bit of a Fool" (1896) and "An Engagement" (1897). Not long after that date a receiving order was made against him, and thereafter his affairs came frequently before the Bankruptcy Court. In 1911 he announced that he had resolved to sell Drayton Manor and the estates on advantageous terms, but ultimately, "after three months' very hard consideration," he decided not to accept the offer. He leaves an only son, Robert, who was born in 1898 and married in 1920 Miss Beatrice Gladys Lillie, who was well known as an actress.

THE PEEL HEIRLOOMS.

10.10.17 ——— WR.

DISPERSAL OF A FAMOUS COLLECTION.

An order of the Court has just been obtained, we are informed, sanctioning the sale of the remaining contents of Drayton Manor, Tamworth, built in the 18th century by Sir Robert Peel, the first baronet, and lavishly embellished by his famous son with objects of art, pictures, and fine furniture during the first half of the last century.

The fine things which Sir Robert Peel collected with such care and taste have been dispersed by those who came after him. The late owner of the title sold to the nation in 1871 77 pictures, including the well-known Rubens, "Chapeau de Poil," and 18 drawings for a total of £75,000—an amazing bargain, for the Rubens alone is worth almost that amount. In 1900, Messrs. Robinson and Fisher sold a very large portion of the contents of Drayton Manor at their rooms in King-street, St. James's-square, a total of about £72,000 being realized for pictures, sculpture, silver, furniture, and objects of art and decoration generally.

The chief glory of the collection was Sir Thomas Lawrence's masterpiece, the famous portrait of Lady Peel; this was (with other family portraits) expressly reserved as an heirloom, but in the course of a very few years it mysteriously disappeared from Drayton, found its way to Paris, and is now one of the ornaments of Mr. H. O. Frick's fine mansion in Fifth-avenue, New York. In the near future the "Peel Collection" will be nothing more than a name.

What remains of the furnishings of one of the great English country houses will soon come under the hammer of Messrs. Robinson, Fisher, and Co., at Willis's Rooms, and what is not regarded as worth carting to London will be sold on the premises at Drayton Manor by the same firm. Although the collection has been so depleted from time to time, there yet remains a large quantity to be sold, and the sale will be one of considerable importance. There are, we understand, about a dozen portraits by Sir Thomas Lawrence, and these alone would add distinction to any auction sale.

IG POST. FRIDAY. AUG

ART AND ARTISTS.

14/8/08

There has just been issued the first report to the Secretary for Scotland by the Board of Trustees for the National Galleries of Scotland as to their proceedings in regard to the Galleries and other establishments under their charge for the period from April 1—the date when the Board was established—to December 31, 1907. A number of fine works of art have been added to the two Scottish Galleries. Among them are a painting, "A Cornfield, near Wooler," by the late James Charles; an antique marble bust of a young man by an unknown Greek sculptor, both the gift of Sir T. D. Gibson-Carmichael; and "The Bowlers," by Sir George Harvey, P.R.S.A., presented by Sir Donald Currie. The following were purchased: "Gil Blas and the Bishop of Granada," the best picture of the late W. E. Lockhart, R.S.A.; "The Moorish Procession," a water-colour by Arthur Melville A.R.S.A.; and an oil painting by him entitled "Christmas Eve" and a study for Sir David Wilkie's "John Knox Preaching." These are in the National Gallery. To the National Portrait Gallery have gone, by purchase, a portrait of "William Earl of Glencairn," artist unknown; a water-colour portrait of "Professor Dick V.S.," and a portrait of "George Macdonald, LL.D.," by Miss C. S. Harrison. On loan there are a chalk portrait of "Sir Charles Lyell," by George Richmond, and an interesting portrait of "Sam Bough, R.S.A.," by John Philip, R.A. But the most interesting acquisition is a marble bust of "Sir Walter Scott," by Sir Francis Chantrey. Which is it? The famous sculptor made two busts, one in 1820, the other in 1828. The first, exhibited at the Royal Academy in 1821, was moulded and pirated large numbers being sold everywhere. The National Portrait Gallery possesses a copy of it—the original was presented to Scott, and Lockhart calls it "that bust which alone preserves for posterity the cast of expression most fondly remembered by all who once mingled in his domestic circle." The 1828 bust never shown at the Academy, was purchased by Sir Robert Peel, and in the Peel sale catalogue it is described as "The original work, 1823," and "this bust has never been moulded." Mr. Duveen bought it for £2,250, and probably it is this marble portrait which is now in the Scottish Gallery.

CHANTREY'S BUST OF QUEEN VICTORIA.

Messrs. Robinson, Fisher, and Co.'s sale on Wednesday next will include a Peel heirloom, namely, Sir Francis Chantrey's marble life-size bust of Queen Victoria, which was presented to Sir Robert Peel, after her stay at Drayton Manor. The sale is being effected with the sanction of the Court. It is stated that this bust has never been repeated, and that it is in perfect condition.

Presumably this is the marble bust which Chantrey exhibited two years before his death, at the Royal Academy of 1840, in the catalogue of which it was No. 1,070.

Queen Victoria "gave public proof of her regard for Peel," according to the "Dictionary of National Biography," "by visiting him at Drayton Manor," where she stayed from November 28 to December 1, 1843, and it was doubtless on this occasion that seeing Sir Robert Peel's numerous examples of Chantrey's work, her Majesty presented the Prime Minister with her own bust by that sculptor. A number of Chantrey's works were dispersed at the sale of the Peel heirlooms 13 years ago.

THE DRAYTON COLLECTIONS.

NOTABLE SALES RECALLED.

The death of Sir Robert Peel, announced in *The Times* of Saturday, recalls the dispersals of the art collections at Drayton Manor, formed with taste and judgment by his grandfather, the great Sir Robert Peel. Vain efforts were made by other members of the family to prevent these dispersals. There was a sale at Robinson and Fisher's, in October, 1899, when the Peel silver and plated articles brought about £5,000 or £6,000, but the chief portion of the collection was sold at Robinson and Fisher's on May 10-11, 1900. A pair of superb portraits by Van Dyck, dating from his Genoese period, sold for £24,250, the total realized being nearly £62,500. There were other Peel sales, notably in December, 1917, when another substantial sum of about £17,000 was realized; while in August, 1918, a six-days' sale at Drayton Manor, also conducted by Robinson and Fisher, formed the last act in a family drama which would have been impossible in France. The greater portion of the fine library at Drayton was sold at Willis's Rooms in 1900, and what remained was sold at Hodgson's in July, 1918. The chief glory of the English pictures at Drayton was Lawrence's masterpiece, the portrait of Lady Peel; this (as stated in *The Times* of October 10, 1917) mysteriously disappeared from Drayton and found its way to Paris, where it is understood to have been sold for much less than its commercial value, and was purchased later for a big sum by the late Mr. H. C. Frick, of New York, in whose gallery it now hangs.

SIR ROBERT PEEL, 4th Baronet, of Drayton Manor, Tamworth, Staffs., a former president of the Fazeley Branch of the Lichfield Division Conservative Association, who died on February 1, aged 57, son of Sir Robert Peel, 3rd Baronet, a former Chief Secretary for Ireland, and grandson of the famous Sir Robert Peel, left unsettled property in his own disposition of the gross value of £205, with net personality £1. **25-6-47**

WILLIS'S ROOMS, KING-STREET, ST. JAMES'S,
A PEEL HEIRLOOM.

BUST OF H.M. QUEEN VICTORIA, by Sir Francis Chantrey, P.R.A.,
erected by Her Majesty to the Right Hon. Sir Robert Peel, Bart., Prime Minister in 1846, after her stay at Drayton Manor, Tamworth.
Messrs. ROBINSON, FISHER, and Co. will SELL, at their Galleries, on Wednesday, Nov. 19th, this important bust.

CHANTREY'S BUST OF QUEEN VICTORIA.

Messrs. Robinson, Fisher, and Co.'s sale at Willis's Rooms on Wednesday included, by direction of the trustees of the settled estates of Sir Robert Peel, a life-size statuary marble bust of Queen Victoria, by Sir Francis Chantrey, R.A., described in *The Times* last Friday. As the bidding did not exceed 5 guineas the bust was withdrawn.



lighting up with humour and interest, and immediately caught the "expression," and thus changed its character." Apply Box 1104, "THE CONNOISSEUR," 35/39, Maddox St., Bond St., London, W., England.

OFFERS INVITED for the
Life-size Marble Bust,
exhibited 1881, of
SIR ROBERT PEEL,
born 1788, died 1850.
Premier 1834-5, 1841-6.

Attributed to be by
SIR FRANCIS CHANTREY,
born 1781, died 1841. Knighted by
William IV., 1835.

Chancellor says: "When he was engaged on his Bust of 'Peel' he had given it the somewhat serious expression habitual to the statesman, but happening to relate an amusing anecdote to him, Chantrey saw his face

THE PEEL HEIRLOOMS. FORTHCOMING SALE OF LAWRENCE PORTRAITS.

The sale of a further portion of the Peel Heirlooms, announced in *The Times* of October 10, will be held by Messrs. Robinson, Fisher, and Co., at Willis's Rooms, King-street, St. James's-square, on Thursday, November 29, and following day. The first day's sale will consist almost exclusively of the pictures which constituted The Statesmen's Gallery at Drayton Manor, a small selection of which were exhibited at Graves's Galleries, Pall-mall, in May and June, 1908.

By far the most important feature of the collection consists of portraits which Sir Robert Peel commissioned of Sir Thomas Lawrence, a dozen in all. One is of the first Sir Robert Peel, seated, holding a scroll, for the Royal Academy of 1826, and another is of the second baronet, the famous Prime Minister. Sir Francis L. Chantrey, Canning, Lord Liverpool, Bishop Moore (1794), Huskisson, Erskine, Lords Aberdeen, Stowell, and Eldon also figure among the Lawrences. Two other Lawrence portraits which once formed part of The Statesmen's Gallery, the Duke of Wellington and Robert Southey, were sold in 1909. By Hoppner there is a portrait of Lord Grenville, several are by Sir M. A. Shee, John Lucas, and F. R. Say; and by Benjamin West, P.R.A., a portrait of himself.

Two of the portraits by a once famous Court painter, Winterhalter, are of historical interest in that they were presented to Sir Robert Peel by Queen Victoria, after her visit to Drayton Manor in 1846. One is a whole-length of Prince Albert, in Court costume, and the other of Queen Victoria with the Prince of Wales (King Edward VII.) as a child, holding her hand. Both pictures are 93in. by 57in.

The second day's sale will include china, weapons (among them a beautifully finished double-barrelled shotgun, inlaid with gold, presented to Peel by the Grand Duke Constantine of Russia), decorative objects, and statuary, including a bust of Lord Byron, by Thorwaldsen, and a marble bust of Sir Robert Peel, second baronet, by Chantrey, 1833.

We understand that the remaining contents of Drayton Manor will be sold on the premises by Messrs. Robinson and Fisher early in the coming year; the sale will probably occupy a week.



[STATUE TO SIR ROBERT PEEL.]

SIR ROBERT PEEL'S TAMWORTH STATUE.

THE statue which the inhabitants of Tamworth are about to erect, in commemoration of the highly-honoured statesman that for so many years represented them in Parliament, is a bronze cast by Messrs. Moore and Fresange, from a model by W. Noble, Esq.

The figure is somewhat colossal, being eight feet high; the modern dress being relieved by a cloak thrown over one shoulder.

The monumental inscription over the tomb of the architect, Sir Christopher Wren—

"Si monumentis queris circumspice,"

(If thou seekest his monument look round)—may, with even higher, if not greater propriety, be engraven on the statue and tomb of the statesman.

The architect's works—St. Paul's, St. Stephen's, St. Mary-le-Bow, St. Michael's, and St. Bride's—are the creations of undeniable ingenuity, and have richly merited the admiration of every beholder; but the great moral social blessings bestowed by the hand of industry's emancipator, teach us to look round to the contented, happy homes of our labouring classes for the monument his wisdom has reared.

Sir Robert made bread cheap—as cheap as the world's harvests could produce it; and though "the poor shall never cease out of the land"—a maxim of ancient theology with still perpetuated proofs of its soundness and truth,—still the cheap loaf has assuaged the hardness of the labourer's lot; and because "he knows the reason why," the deepest sense is universal. ^{only} entertained of the serious loss the nation sustained in the premature demise of Sir Robert Peel—"CIRCUMSPICE."

A PEEL HEIRLOOM.

By direction of the Trustees of the Settled Estates
of Sir ROBERT PEEL, Bart.

94 A STATUARY MARBLE BUST OF H.M. QUEEN VICTORIA, BY
SIR FRANCIS CHANTREY, P.R.A.

This bust was presented by Her Majesty Queen Victoria to The Rt. Honble. Sir Robert Peel, Bart., Prime Minister, after her stay at Drayton Manor, Tamworth, in 1846

7/11/15
a

C. E. Snedecor

E. C. Babcock

SNEDECOR & COMPANY

ESTABLISHED BY JOHN SNEDECOR, 1852

Modern American Paintings

Restoring

Regilding

Artistic Carved and Ornamental Frames

107 WEST FORTY-SIXTH STREET

NEW YORK

TELEPHONE 5573 BRYANT

August 12, 1915.

Mr. William Roberts,
London, England.

My Dear Sir:

I appreciate how easy it is to start a controversy when it relates to a picture. It is, however, a matter which I elect to write you about in the hope that it is possible for you to give me the information which I have not at hand. I refer to your introductory notes as well as the descriptive matter of the painting known as "Kemble as Rolla" by Sir Thomas Lawrence, number 237 in the recent Blakeslee Sale.

The descriptive matter says that the picture "is in the original frame". This seems strange to me when I remember at the time the picture was supposed to have been discovered in a storage house in this city in 1912 that the size was given as eight feet, six inches wide. I refer you to the copy of the New York Herald of January 6, 1912. When the picture was sold in the Blakeslee sale it was only 85 inches wide. My belief is that the picture is spurious in every particular, and that the biographical matter is correct when applied to another picture which was in the Peel collection but which has never been out of England.

I make this bold statement because I have just come in possession of a picture 30 inches wide and 42 $\frac{1}{2}$ inches high which according to the catalogue of the Manchester Art exhibition of 1858 was exhibited that year and acknowledged as having been painted in 1800, and the original painting of "Kemble as Rolla" and the only one which is painted throughout by Lawrence. It was from this picture that the large and more important example in the Peel collection was painted. The picture that I have was purchased at the Manchester Art exhibition in 1858 by Mrs. Loveridge, an English artist who in 1895, then about 85 years old, sold the picture in this city to the party from whom I get it.

It appears that Mrs. Loveridge played with Kemble in some child parts. As a child, Kemble told her about the picture, because of the fact that he posed only for the head, and that the torso was painted from the pugilist Jackson, and that the child in the picture was his nephew the son of Mrs. Siddons. At that time she had not seen the picture and it was years after that she saw it in Manchester exhibition.

It may seem a peculiar co-incidence that this particular picture was in storage during the years 1911, and 1912, and I am strongly of the opinion that it was during this time that it was reproduced in the larger canvas under discussion. It seems to me that a matter of this importance should be thrashed out, and the Blakeslee Estate ought not to hesitate to show definitely where the picture came from.

C. E. Sneedecor

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-2-

I give you these facts in the hope that you would like to consider them, as I am sure you would not wish your name associated with a picture about which there could be any question as to its authenticity.

I am, kind sir

Yours very truly,

E. C. Babcock.

This letter was dictated by Mr. E. C. Babcock but was not ready for his signature before he left the office.

LAWRENCE'S PORTRAIT OF CURRAN.

ONE of Lawrence's most remarkable male portraits is that of Curran: under mean and harsh features, a genius of the highest order lay concealed, like a sweet kernel in a rough husk; and so little of the true man did Lawrence perceive in his first sittings, that he almost laid down his palette in despair, in the belief that he could make nothing but a common or vulgar work. The parting hour came, and with it the great Irishman burst out in all his strength. He discoursed on art, on poetry, on Ireland; his eyes flashed, and his colour heightened; and his rough and swarthy visage seemed, in the sight of the astonished painter, to come fully within his own notions of manly beauty. "I never saw you till now," said the artist, in his softest tone of voice; "you have sat to me in a mask; do give me a sitting of Curran, the orator." Curran complied, and a fine portrait, with genius on its brow, was the consequence.

Allan Cunningham, whose Memoir of Lawrence we quote, states how he gradually raised his prices for portraits as he advanced to fame. In 1802, his charge for a three-quarter size was thirty guineas; for a half-length, sixty guineas; and for a whole-length, one hundred and twenty guineas. In 1806, the three-quarters rose to fifty guineas; and the whole length to two hundred. In 1808, he rose the smallest size to eighty guineas, and the largest to three hundred and twenty guineas; and in 1810, when the death of Hoppner swept all rivalry out of the way, he increased the price of the heads to one hundred, and the full-lengths to four hundred guineas. He knew—none better—that the opulent loved to possess what was rare, and beyond the means of poorer men to purchase; and the growing crowds of his sitters told him that his advance in price had not been ill received.

Lawrence's portrait of Curran (said to have been painted in one sitting) is vigorous, and not at all like Sir Thomas's ordinary manner. It differs from that bust which belongs to Earl Grey, and which greatly disappointed Lawrence when it was at the Academy. The Peel 'Curran' has been repeatedly engraved by J. R. Smith, Meyer, and others. This artist's 'Rolla,' which fetched only 81 gs., is a portrait of Kemble in character, and was exhibited at the Academy in 1800, and at the British Institution in 1806; it was executed in 1800, and engraved by S. W. Reynolds in 1803; the child is said to have been painted from a son of Sheridan. Jackson the pugilist sat for the figure of Rolla; under the present surface is another Lawrence of 'Prospero calling up the Storm,' 'Rolla,' which of all Sir Thomas's melodramatic pieces is, perhaps, the best known, is even more theatrical than 'Satan calling up the Legions,' now in the Academy's Diploma Gallery. It is a perfect illustration of the methods of the Kemble school of acting, which was so influential that they vitiated most of the dramatic design of the epoch, whether in painting or on the stage; in fact, the defects of Lawrence himself were largely due to John Kemble's mannerisms. 'Rolla' measures 11 ft. by 8 ft. 4 in.; 'Satan' is higher still. Lawrence's excellent portrait of Fuseli was exhibited at the British Institution in 1833, and was engraved by H. Meyer. At Lawrence's sale in 1830, at Christie's, Mr. Seguer bought it for Peel, price 70 gs. In his recently published 'Sir T. Lawrence' (Goupil & Co.) Lord Ronald Gower supplies an excellent account of the President's art and sitters, to which, as well as to Mr. A. Graves's exhaustive catalogues appended to it, we are here indebted. Leslie, in his criticism on Lawrence, justifies what we have said about the 'Curran,' that his best portraits were those he painted off-hand. The majority of the portraits of famous worthies which Lawrence painted for Peel are not yet to be sold, if they ever will be.

The portrait of Curran
by Sir Thomas Lawrence, 1800.

Lev
v

Just-Bill Gossy.

THE announcement that Lord Iveagh has presented to the National Gallery of Ireland Sir Thomas Lawrence's portrait of John Philpot Curran will be received with widespread satisfaction. This very fine portrait was in the Royal Academy of 1800, and was purchased at the sale of the Peel heirlooms in May, 1900, for 850 guineas. It is on a 30 in. by 24 in. canvas, and according to Williams's account ('Life of Lawrence,' i. 202-3), it was painted at—or as the result of—one sitting. Williams describes it as "the most extraordinary likeness of the most extraordinary face within the memory of man." The portrait was engraved by J. R. Smith. W R. Allen. 20-9-02

.A.

Robinson

2 York. 1914.

Professor J. Gossy @ Oxford

c w

0; from the Stone

Bischoff

The pictures by W. Collins fetched unprecedented prices; they were all bought by Peel of the artist: 'The Morning after a Storm' (R.A., 1829) for 400 gs.; the 'Winter Scene' (R.A., 1827) for 500 gs.; the 'Study of Old Odell as the Cherry-Seller,' which was not exhibited, 1824, for 60 gs.; 'Fishermen carrying down their Nets' (R.A., 1825) for 150 gs. "Old Odell" was Cowper's messenger and letter-carrier at Olney, who, when his donkey died, affectionately skinned his old servant and hung the hide on his cottage wall. The original and complete 'Cherry-Seller,' for which this worthy sat, is a large picture, and includes the donkey.

25

LOT

MOLLNAER.

5-20 ✓

233 AN INTERIOR WITH FIGURES COURTING.

Smidwell

Signed and dated 1652.

On canvas. 20in. by 16in.

W. COLLINS, R.A.

220 ✓

234 THE CHERRY SELLER.

Capt. Harrison

On copper. 13½in. by 12in.

*a study of "Old Odell", Cowper's letter carrier
60s*

GUARDI.

18

235 A view of St. Georgio from The Piazza San Marco.

On canvas. 31½in. by 21in.

GUARDI.

17

236 A view of St. Mark's, Venice, with Doge's Palace and Columns.

On canvas. 31½in. by 21in.

R. P. BONINGTON.

650 ✓

237 A VIEW ON THE GRAND CANAL, VENICE.

James

On canvas. 24in. by 16in.

W. COLLINS, R.A.

520 ✓

238 A COAST SCENE, FISHERMEN CARRYING DOWN THEIR NETS TO BOATS.

Do

On panel. 19in. by 13½in.

R.A.

1825, 150s

Of Gainsborough's portrait of Blackstone, which was engraved by J. Hall (for the 'Commentaries') and others, Fulcher repeats a note that Peel bought it for 80 gs.

28

LOT

T. GAINSBOROUGH, R.A.

ay

750

NG.

250 A PORTRAIT OF SIR WILLIAM BLACKSTONE.

On canvas. 30in. by 25in.

engraved

SIR W. BEECHEY.

70

251 A Portrait of the Duke of York in Uniform.

On canvas. 28½in. by 24½in.

Bischoff

SIR J. REYNOLDS, P.R.A.

220

252 A PORTRAIT OF BURKE.

Engraved by Swales 1770

On canvas. 30in. by 25in.

aynew

SIR J. REYNOLDS, P.R.A.

420

253 A PORTRAIT OF DR. JOHNSON. Mentioned in

Waagen's Art Treasures, Vol. I., p. 414.

On canvas. 25in. by 18½in.

aynew

SIR T. LAWRENCE, P.R.A.

205

254 A PORTRAIT OF FUSELI, the artist.

On canvas, 56in. by 43in.

mc

J. HOPPNER, R.A.

1500

255 A PORTRAIT OF HIMSELF.

On canvas. 31in. by 25½in.

duplicate of the art
R a.

ay

LOT

P. NEEFS.

21

244 Interior of a Church with figures at devotion.

Reuter

On canvas. 27in. by 18in.

W. A. VAN DE VELDE.

26

245 A Naval Engagement.

by

On canvas. 35in. by 23in.

W. MULREADY, R.A.

1240

246 THE CANNON.

Wopser

On panel. 33in. by 25in.

Children firing off a small cannon.

Mulready's picture of 'The Cannon' likewise realized an extraordinary sum. It was at the Academy in 1827, when Peel bought it, at Paris in 1855, and at the International Exhibition, 1862.

C. JANSENS.

68

247 A Portrait of a Boy in lace Collar and Uniform; purchased at Sir H. Bulwer's sale.

On panel. 12in. by 10in.

J. F. HERRING.

31

248 A Mountainous Scene with horses and foals.

by

On canvas. 36in. by 24in.

J. F. HERRING.

40

249 The Companion.

do

On canvas. 36in. by 24in.

Of Gainsborough's portrait of Blackstone, which was engraved by J. Hall (for the 'Commentaries') and others, Fulcher repeats a note that Peel bought it for 80 gs.

28

LOT

T. GAINSBOROUGH, R.A.

750

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On canvas, 56in. by 43in.

mc

J. HOPPNER, R.A.

1500

255 A PORTRAIT OF HIMSELF.

On canvas. 31in. by 25½in.

*A duplicate of the art
R.A.*

ag

There were three Reynoldses, likenesses of Dr. Johnson, Arthur Murphy, and Burke. The first is a repetition of that which was painted for Mrs. Thrale, and was exhibited by her at the British Institution in 1813. The likenesses of Murphy and Burke belong to different categories. The former was painted for Mrs. Thrale, sold at Streatham, May, 1816, for 102l. 18s., bought in 1823 for 94l. 10s., and by Mr. Graves in 1832 for 23l. 2s. It belonged to G. W. Taylor, at whose sale Peel bought it. The history of Burke's portrait is not known to us. If not a Reynolds it is a very good copy of the Thrale portrait which is now at 18, Hyde Park Gardens.

29

LOT

SIR J. REYNOLDS, P.R.A.

320 ✓ 256 A PORTRAIT OF ARTHUR MURPHY. *ag*

On canvas. 30in. by 25in.

P. LELY.

250 ✓ 257 A Portrait of Wycherley, the Author. *at age 28* *Harper*

On canvas. 30in. by 25in.

Engraved by Smith. See Mrs. Gannon

ADRIAN VAN UTRECHT.

✓ 258 An Interior of a Shop with Figures, hare, grapes, fruit, *Ruby*
160 birds and dog; from the collection of the Marquis de Breteuil.

On canvas. 87in. by 61½in.

LELY.

650 ✓ 259 A Portrait of Nell Gwynne. *seated on a bank, was a lamb* *Whin*

On canvas. 50in. by 40in.

LELY.

650 ✓ 260 A Portrait of The Countess of Kildare. *very elegant* *ag*

On canvas. 50in. by 40in.

first coll. Lord de Roos

C. LUCY.

400 ✓ 261 LORD NELSON ON THE "VICTORY," and testimonial *ag*
signed by various parties.

On canvas. 77in. by 60in.

Engraved by Sharp

Lucy's 'Nelson in the Cabin of the Victory,' which Sharp engraved, was at the Academy in 1854, and is the best example of the studious and modest painter's workmanship

Haydon's 'Napoleon at St. Helena' is the first painted of that host of repetitions about which the 'Memoirs' of Haydon, vols. ii. and iii., has several grotesque as well as painful notices. Haydon had painted the subject in small in 1829; in 1830 Peel, evidently wishing to help the needy and ambitious artist, called upon him, and gave him a commission to produce on a larger scale the huge and awkwardly composed, yet poetical and impressive design. This he did with infinite pains and prolonged preparations of all sorts; the result is, technically speaking, worth those labours. The price was to be 100 gs.; Peel added 30 gs. more, and was much disgusted by Haydon's exigent ways. 'Napoleon' was exhibited in 1831, and proved a dead failure, though Wordsworth wrote a sonnet in its honour

30

B. R. HAYDON.

LOT

400 /

262 NAPOLEON AT ST. HELENA. *The well-work, and Manzoni's lines on the picture, memory by Mr. Gladstone when at Dr.* 1895. *Also note from Haydon.*

On canvas. 108in. by 96in.

Haydon! Let worthier judges praise the skill
Here by thy pencil shown in truth of lines
And charm of colours! I applaud those signs
Of thought, that give the true poetic thrill;
That unencumbered whole of blank and still,
Sky without cloud—ocean without wave;
And the one man that laboured to enslave
The world, sole-standing high on the bare hill,
Back turned, arms folded, the unapparent face,
Tinged, we may fancy, in this dreary place
With light reflected from the invisible sun
Set, like his fortunes; but not set for aye
Like them. The unguilty power pursues his way,
And before him doth dawn perpetual run.

WORDSWORTH.

To B. R. Haydon, on seeing his picture of Napoleon Buonaparte on the Island of St. Helena, in the possession of Sir Robert Peel.

Composed June 11th, 1831. Published 1832.

Haydon made, it is stated, four copies of picture:
1 for Sir R. Peel; 1 for Duke of Wellington; 1 for
Duke of Sutherland; & (presumably) a small
replica for Samuel Rogers at whose sale
in 1856 it was bought by Lord. Peel for 65g.

see Fanny Kemble's 'Records of childhood,' iii, p. 84.

1810 Fine Arts. 1821

MR. B. R. HAYDON'S PICTURE OF NAPOLEON, &c.—We agree with Mr. Haydon, that it was impossible to think of such a genius as Napoleon without mysterious associations of the sky, the sea, the rock, and the solitude, with which he was envelope. The present picture represents the once proud chieftain, and the mighty spirit of a nation's love and glory, standing with his arms crossed, on the brow of an impending cliff, and musing on his past fortunes; sea-birds are whirling at his feet; the sun just down—the sails of his guardship glittering on the horizon—and the Atlantic, calm, silent, awfully deep, and endlessly extensive.

While the position in which Mr. Haydon has preferred placing Napoleon conveys but a side view of his person and face, with a glance of his searching eye, yet it gives a better description of his attitude and muscular proportion. Our first step into his presence impressed us with reverence by this merited conception. In his costume Napoleon is also particularly identified; for his height, 5ft. 2in. is the exact height here given; and the uniform is that of one of the regiments of Chasseurs, every detail of which has been dictated by an old officer of the regiment, and his hat faithfully copied from one of Napoleon's own hats, now in England. The effect produced by an intercourse with this clever and valuable addition to Mr. Haydon's efforts is decided contemplation; leading the mind by pure reflection into the campaigns of past continental warfare, and the identity of Napoleon's personal history.

The additional sketches—"The Bed at Fontainebleau,"—"of a small column,"—"Basin of Water,"—"Palace of Rambouillet,"—"Vincennes," &c. induce us to hope, that this exhibition will be the favoured retreat of all those and their friends who are admirers of the talents of the artist, and the principal subject which he represents.

PUBLIC CHARACTERS

1803-1804.

SIR ROBERT PEEL, BART. M. P.

AN author of great celebrity has observed, that if the actions of private life were oftener detailed, they would profit the generality of society more than the splendid exploits of heroes, which they can seldom appreciate, and perhaps never hope to imitate. To bring before the tribunal of the public its benefactors, who have contributed to promote the prosperity of their country, to enlarge the sum of human happiness, in the field, in the senate, or in the sciences, is the delightful province of the biographer. And although it be no less his *duty* to hold up to public abhorrence, as beacons stationed to warn the mariner of danger, those who have raised for themselves monuments of infamy; yet so ungrateful is the task, that rather than fix his eye on the dark shade with the intenseness necessary to the investigation of character, he not unfrequently consigns them, from motives of pure charity, to oblivion.

The attempt to delineate *living characters*, and to
1803—1804. B appreciate

appreciate their talents and labours, is attended with fewer difficulties than is usually imagined: for although the passions of hope and fear may sometimes warp the judgment, yet prejudice cannot very much distort, or panegyric embellish the portrait, while the original is every day before the eye of the public, proving the fidelity, or impeaching the integrity of the painter.

If to have contributed materially to the commercial prosperity of his country, as well as to have devoted a considerable part of a very active life to the duties of a senator, be titles to public consideration, the following will be no unworthy accession to the PUBLIC CHARACTERS of this country.

Sir Robert Peel, Baronet, of Drayton Manor, in the county of Stafford, and member of parliament for the borough of Tamworth, is the third son of the late Robert Peel, Esq. of Peelcross, in the county of Lancaster. He was born in the year 1750, and spent the earlier part of his life on this estate, where his father also first beheld the light of heaven, and which has for many generations been in the possession and borne the name of the family.

It has been often remarked, that the infancy of those who have by their subsequent merit risen to high consideration, has generally afforded an intimation of their future eminence. Very early in life, and while fortune appeared to shut the door of advancement against him, Sir Robert Peel entertained strong hopes of being the founder of a family, and at the age of fourteen, to the great entertainment of his brothers,

he

he avowed his determination to raise himself to rank and consequence in society; he bottomed these hopes on a conviction that any situation in this free country is accessible to a good capacity, aided by prudence and industry. The distinguished consideration in which he is now held, and the splendid fortune which he enjoys in landed and personal property, afford a striking instance of the effects of persevering industry in a country, where such exertions have the encouragement and support of good laws, impartially administered. A similar presentiment of their future elevation, with prospects not more favourable, is said to have impressed the minds, and to have been avowed by more than one of those prelates who at this time fill the episcopal chair with so much credit to themselves and the church.

It is universally admitted that Sir Robert Peel gave early proofs of uncommon quickness of perception, and betrayed an impatience of being excelled, for when a boy he could little brook a superior. Hence probably arose that spirit in his enterprizes, and that perseverance in habits of industry, in which he seems never to have felt fatigue: and as Genius, when she listens to cautious counsels, never fails of success, so he appears to have steered clear of those reverses which usually accompany even those who prove ultimately fortunate.

The cotton trade was at this period (1770) but a very inconsiderable branch of commerce, although the late ingenious Sir Richard Arkwright had made some happy discoveries in the application of mecha-

nical powers to the abridgment of manual labour. But the blind hostility of the common people to every species of machinery tended to throw considerable difficulties in the way of such improvements, and actually impeded them for a time; however, the perseverance of the manufacturers finally triumphed over this desolating zeal: a fortunate event for the future employment of thousands, as the success of an enterprise of great national importance depended on those very improvements against which their vengeance was so ignorantly directed.

The father of Sir Robert Peel possessed intellectual faculties in an eminent degree acute. Without the advantages of scholastic knowledge, his shrewdness of observation and accuracy of judgment placed him far above many, who although better educated, yet were not so bountifully endowed by nature. With a numerous progeny of seven sons and a daughter, and strongly impressed with the opinion that happiness as well as prosperity was best promoted by brotherly intercourse, fenced round by family connections, it became his early intention to establish them in a trade so circumstanced, as to afford the best prospect of success to ingenuity, industry and enterprise; and by pointing out different branches accommodated to the different faculties which early marked their respective characters, he lived to enjoy the enviable happiness of seeing his children prosper in situations agreeable to themselves, and beneficial to their country, in the different branches of the cotton trade; branches greatly dependent on each other, and

and much assisted by well founded attachments and mutual confidence. Thus established, and with their separate departments severally assigned to them, they have, without exception, enjoyed a degree of success highly honourable to themselves, and advantageous to the community.

The comparatively rude state of this infant trade at that time, furnished a wide field for the display of the inventive faculties and persevering industry of Sir Robert Peel. He devoted himself very early to explore the powers of mechanical combinations, particularly where they could be converted to the use of his leading pursuit. Genius, naturally ardent, and frequently desultory, often loses by its volatility the reward of its merit, and too often sacrifices the attainment of the end proposed, by an impatience of restraint and an impetuosity of pursuit. It is only when controlled by prudence, yet stimulated by laudable ambition, that the acmé of its attainments baffles all calculation.

Sir Robert Peel soon became sensible of the improvements of which machinery was susceptible, as applied to the purposes of commerce; and the success which has rewarded his labours, proves the correctness of this opinion, and is an encouraging instance of the potency of talents when united with prudence and industry.

It is the general complaint of commercial men that a liberal education renders the drudgery of trade irksome to youthful minds; that literary pursuits destroy all taste for pursuits of profit; and that to explore the

intellectual mines of Greece and Rome gives disrelish to the attainment of wealth, through the medium of industry. Whether the father of Sir Robert Peel was influenced or not by these impressions is immaterial: certain it is, that he early initiated his sons in habits of industry. Under the roof of this parent, not otherwise distinguished than by his assiduity and talents, with pre-eminence rendered amiable by conciliatory manners, and disdaining the indulgence of indolence, *pollens vicibus, ingenio validus, non se luxui neque inertie corrumpendum dedit: et cum omnes gloria anteiaret, omnibus tamen carus esse*, Sir Robert Peel continued to the twenty-third year of his age: at which time, unrivalled in that particular trade, in which his attention had been principally engaged, he was deemed to possess very considerable knowledge of commerce in general, considered in a national point of view, as a pamphlet which he wrote not long afterwards on the national debt proves.

Prosperity owes its success chiefly, perhaps, to a quick discernment of prominent occurrences, which it seems peculiar to talents sometimes to originate, but more frequently dexterously to appropriate to themselves:

“ There is a tide in the affairs of men,
Which taken at the flood leads on to fortune;
Omitted, all the voyage of their life
Is bound in shallows and in miseries.
On such a full sea are we now afloat:
And we must take the current when it serves,
Or lose our ventures.”

SHAKESPEARE.

The

The period when a young adventurer, committing himself to his own guidance, first launches on the ocean of hope, is very interesting and important: sensible of the variableness of the winds, and of the treachery of the smooth surface on which he sails, he pushes his vessel from the shore with a trembling hand; but although clouds and storms sometimes obscure the horizon, yet while industry presides at the helm, and discretion is his polar guide, he will rarely fail to perform the voyage of life with tolerable success.

It was at this period, to which the recursive eye which contemplates his life is frequently turned, that Sir Robert Peel, leaving his paternal habitation, first pruned his wings and attempted to fly. In conjunction with William Yates, Esq. a gentleman of the most benevolent and equable manners, he embarked in an extensive cotton-manufactory at Bury, in Lancashire; a partnership which has since continued with a harmony and success, that very rarely falls to the lot of such engagements.

After fourteen years of silent industry, and we may add, of uninterrupted success, an event took place more connected with his future domestic happiness than with his public eminence, and which no doubt contributed in the most endearing manner to cement a connexion, as fortunately commenced as happily continued. On the 8th day of July, 1787, Sir Robert Peel received at the altar the hand of the amiable Miss Yates, the present Lady Peel, the daughter of his partner, then little more than seventeen years of

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age;

age; and although his table has been already surrounded with olive branches nearly as numerous as years have since elapsed, so profuse has Nature been of her endowments, that notwithstanding this amiable female has been the mother as well as the nurse of eleven very fine children, she yet appears but the eldest sister of the family.

It has often been a question of surprize, at what time, and by what means, Sir Robert Peel acquired those intellectual attainments, which he has since manifested; and the same answer, and with equal truth, has been given in this as in many other instances, that the powers of genius require not the plodding industry of common capacities. But whatever facility a quick mind, eagerly bent on its favourite object, may give to the acquisition of ideas and to the comprehension of truth; yet application and industry are indispensable to literary acquirements. For, could we distinctly mark the various sources of reading and instruction of a Shakespeare or a Chatterton, we should find that all is not intuition. The contemporaries of his youth are unanimous in their testimony, that he discovered a precocious attachment to books, and an insatiable thirst of knowledge. In his early as well as his more mature years, even when his commercial concerns were most urgent, he rarely omitted to devote some part of every day to reading. As the rude figure yields only to the plastic hand of the patient artist, and the landscape rises into existence by the daily exercise of the pencil,

“Nulla dies sine linea;”

so they only who have toiled and laboured in the acquisition of science can hope for the rewards of a well informed mind:

*Qui studet optatam cursu contingere metam,
Multa tulit fecitque puer, sudavit et alsit.* HOR.

The hours that others dissipated under pretence of recreation, were employed by him in books, and the midnight lamp incessantly witnessed the patient labour with which he cultivated his intellectual faculties. The plan of reading which he early prescribed to himself, and which he has never discontinued, was as judicious as it was singularly adapted to give originality and quickness to his perceptions: a plan which he not only recommended his children to pursue, but daily trains them in the practice of. His eldest son, a youth of the most promising talents, who is little more than fifteen years of age, has been so much in the habit of exercising the retentiveness of his memory, conformably to this method, that very few indeed of his age can carry with them more of the sentiments of an author than himself. When he reads a portion of a book, closing the volume, he immediately retraces the impressions which were made on his memory; and the mind, we know, when conscious that it is to reflect the images presented to it, embraces them with avidity, and holds them with more than common tenacity.

The first literary essay attempted by the subject of these memoirs, was a pamphlet published in 1780 on the national debt. The ingenuity and novelty of the inferences maintained in that work excited considerable

able attention ; and although they might then appear paradoxical to superficial minds, yet every subsequent year has more and more confirmed the truth of them. At the close of the American war, the fears of the nation were very powerfully excited by the vast increase of our funded debt : and the commercial part of the community suffered more than any other body of men, from apprehensions that our increased burdens would soon fetter our exertions, if not ultimately involve the nation in bankruptcy. Sir Robert Peel very early discovered, and, if we are not mistaken, was the first to maintain, that the national wealth was not diminished by the increase of the national debt, and that statesmen had misconceived its operations by confounding a public with a private engagement.

With a view to correct this radical error, as well as to remove the apprehensions of the timid, and to restore confidence in the people, in respect to their own resources, he published his thoughts, under the title of "The National Debt productive of National Prosperity." He seems at that time to have stood almost alone in this novel opinion : but as the subject has since become better understood, and his arguments have derived strength from subsequent occurrences, the generality of men view with more complacency the present state of the nation, although the debt has been nearly *trebled* since the pamphlet appeared. In this work he maintained, that a domestic public debt, owed by the community at large to a part of the same community, cannot impair the aggregate wealth of that community : and that if a given sum, however large,

large, was annually raised from the people, to pay the interest of the debt, the same sum being received by the public creditors, and laid out in the purchase of articles of necessity and comfort for themselves, provided by national industry, circulates at home, and in its transit from one possessor to another, gives birth to new sources and modifications of wealth.

The first instance of Sir Robert Peel's turning his attention to landed property was about the year 1787, in the purchase of a considerable estate in Lancashire. This was followed, in the course of a very few years more, by extensive acquisitions in Staffordshire and Warwickshire. Having thus realized a large landed property, which has been since augmented by several additions, he obtained that stake and consideration in his country, which entitled him to a seat in the legislature. Accordingly at the following general election, in the year 1790, he was returned member for the borough of Tamworth.

We have now traced the progress, and followed the steps, by which Sir Robert Peel, with circumspect and unremitting diligence, climbed the hill of prosperous fortune, surmounting every barrier opposed to his ascent. At every successive elevation the prospect brightens, and the horizon expands itself : the path gradually widens, and the footing becomes more secure ; until the attainment of the summit, from the comprehensive view which its eminence commands, inspires a variety of reflections of the most consolatory kind on the powers of the human mind. To watch the rise and progress of genius, resting on its own resources :

resources: to observe its struggles with, and conquest of difficulties, affords the most interesting contemplation: to witness a *living instance* of a strong natural conception, directed by a discriminating judgment, and inspired by laudable ambition, aspiring to the most enviable distinctions, and, independent of foreign aid, fully realizing them, awakens the ardour of emulation in the most sluggish bosom.

Nam genus et proavos, et quæ non fecimus ipsi,
Vix ea nostra voco." OVID.

The constitution of that country must be admirably formed, and duly administered, which, without respect of persons, or distinction of birth, by holding out its rewards to the industrious, and by dispensing its honours to the meritorious, stimulates the industry, and excites the creative energies of men of talents.

"Nec obsit, quod in tenui labor: neque enim nisi ex minimis fiunt magna: et ex judicii consuetudine, in rebus minutis adhibita, pendet sæpissimè, etiam in maximis, vera atque accurata scientia."

PREF. FOST. DE ACC.

Tamworth, for which borough he was now returned member, had long enjoyed a considerable trade in the clothing-manufacture; but yielding to more successful rivals in Yorkshire, was at this time reduced to the lowest ebb. Yet, as if warmed by the rays of a more genial climate, it seemed now to feel its energies revived, and to be awakened to increased exertion. Extensive cotton-works were immediately erected, and the inhabitants soon began to resume their habits of industry, and to exhibit once more the smiling aspect of plenty. This town, which had been usually

usually deemed to possess a considerable share of independence, if not of caprice, in the choice of its members, as the fortunes and disappointments of some *living characters* can testify, is at present, by the deserved popularity of Sir Robert Peel, happily rescued from the opprobrium of corruption, and from the fatal effects of those obstinate oppositions, which had disgraced so many of its former elections.

The conduct of Sir Robert to his constituents has been uniformly that of a manly and constitutional senator: trusting that the independence of his conduct in parliament, and his unremitting attention to their general interests, would secure the approbation of the wise and discerning, he seems never to have availed himself of that influence which his fortune enabled him to exert. The obligations of representatives and constituents are reciprocal; the one disinterestedly to elect, the other faithfully to serve. That candidate conforms very little to the spirit of our excellent constitution, who, respecting not the unbiassed freedom of choice in the people, condescends to temporize with the selfish, and truckle to the corrupt. Nothing can exceed the unanimity of his elections; an unanimity which is as honourable to his constituents as it is flattering to himself, being founded on the universal satisfaction which they have testified in respect to his conduct in parliament. Integrity and independence of character have a natural tendency to excite the secret homage of mankind. The good avow their respect for merit; and the vicious cannot help reverencing what they cannot imitate.

tate. The repeated invitations which he received at the last general election, in 1802, to represent one of the most populous commercial boroughs in the kingdom, and the universal regret which his old constituents expressed at the bare suggestion of this event, sufficiently demonstrate the universal approbation which his public conduct has merited.

At the commencement of the French revolution, Sir Robert Peel appears to have hailed with satisfaction the dawn of a temperate reformation and emancipation of an ingenious people from the fetters of despotism; but when the day began to lower, and virtue and intelligence to be sacrificed to the turbulence of ambition, he very early perceived the fatal direction which the revolution had taken; and sensible that a fever generating daily so much malignancy in the neighbourhood of our own shore, would require every measure of precaution to secure us from its contagious influence, he gave his whole support to the late ministry in all their important measures. The basis of his political opinions during the recent eventful war, as they appear in his speeches and conduct in parliament, may probably lie in the following proposition: that nothing could more effectually preserve this country from experiencing the same fatal calamities, which the revolution entailed on France, than an uniform and strenuous support of the executive government. But although no man more steadily supported the energetic measures of the constitutional council, or more liberally encouraged the spirited exertions of the nation, yet as few possessed greater considerations involved

involved in it, so no man more cordially rejoiced at the termination of the contest.

To the transcendent talents and incorruptible integrity of Mr. Pitt; Sir Robert Peel has indeed ever borne the highest testimony; and the support he gave his long administration was steady and unequivocal in all great national measures: but this adherence, it should seem, arose more from a wish not to embarrass the hands of government in times of difficulty, than from a blind attachment to party; for he occasionally expressed his disapprobation, and evinced his independence, by giving his vote against the Minister. In the debate on the 7th of May, 1802, when a feeble attempt was made to impeach that distinguished statesman, Sir Robert Peel's appeal to the feelings and recollection of the house was so strong, and he described, in so impressive a manner, the protection and extension which commerce had experienced under his administration, amidst circumstances peculiarly hostile to foreign intercourse, that a subscription was opened in the city the day following, and he was himself one of the most liberal subscribers, to erect a statue of Mr. Pitt, expressive of the lively sense entertained of his services, and to convey to the world a lasting mark of the gratitude of the nation; which if not occasioned, was greatly promoted by this speech.

In the voluntary contributions of 1797, Sir Robert Peel stood unrivalled in patriotic liberality. In that triumphant list we find the unadorned names of Mess. Peel and Yates subscribed for *ten thousand pounds*; and
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it is very well known, that had a disposition proportionally liberal shewn itself in other individuals of the community, equally competent, the sum, as was originally intended to have been subscribed by this family, would have been *forty-five thousand pounds*. How proud a day was that for Lancashire, to witness one of her own sons, who, having availed himself of the combined local advantages which she possesses, had acquired a princely fortune, devoting the fruits of his labours with unbounded liberality to support the independence of his country !

In 1798, besides the large contributions he made, and the powerful patronage extended to the Lancashire fencibles, and the Tamworth armed association, he placed himself at the head of a corps of volunteers, consisting of *six companies*, mostly of his *own artificers*; and if ever officer possessed the hearts of his soldiers, it was the lieutenant colonel commandant of the Bury loyal volunteers. The spirited energy of a patriot, softened by the paternal solicitude of a master, breathe in every sentiment of the very impressive address he made to his corps at the consecration of their colours.

“ I should be extremely wanting (says he) in justice to you and to my own feelings, if I did not embrace this opportunity of testifying the high sense entertained by myself and brother officers of your soldier-like behaviour and good conduct. At a time when the British shores are menaced by a hostile invasion; when our rapacious enemies, enemies alike of the cottage and the palace, thirsting for our blood and treasures, and anticipating the promised destruction of our religion, government, and commerce, are appointing task-masters to be stationed in our work-shops, to seize the fruits of our industry, and to fetter us in perpetual bondage, a new spectacle presents itself, appalling to the slaves of despotism.

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Men forced into military service by the terror of the guillotine were palsied at the sight of British volunteers, serving their sovereign without pay; of peaceable citizens converted into soldiers; of the industrious mechanic supporting his family by labour in the day, and learning the use of arms by night: this spectacle dissipated every apprehension at home, and penetrated with despair the hirelings of ambition.

“ Having the honour of being placed at the head of this highly respectable corps, and considering you as a part of my own family, allow me to call your attention to the discharge of those duties which our new engagements have rendered indispensable. Continue a regular attendance at the places appointed for your exercise: associate not with the vicious, but having raised yourselves to a situation commanding respect, continue to deserve it by your conduct. Attend to your officers, and you will ever experience from them a return of kindness and friendship. With regard to myself, I wish to be considered rather as your *parent* than *commander*; and in your sickness and distress, I shall ever feel happy in affording every assistance in my power to yourselves and families.”

The patriotic spirit of *volunteer service* to resist the menaced invasion, which this year pervaded all ranks of Britons, is a glorious and triumphant page in the history of the late war. It was a spark which was no sooner kindled in one part of the island, than the flame of it penetrated to the other. This loyal enthusiasm merited and obtained the confidence of the Sovereign, who, feeling himself enthroned in the hearts of his people, unreservedly opened his armoury; while Britannia sat undismayed on her immoveable rock, surrounded by a nation of soldiers; protected by a rampart so impregnable, she smiled at the menaces of invasion uttered by her foes.

Although impelled by imperious necessity to assume the military character, Sir Robert Peel is yet an
1803—1804. C enemy

enemy to war, as hostile to every moral and religious sentiment, and destructive of the best feelings of our nature. To witness the nations of the earth cultivating the blessings of peace, and the European powers mutually conceding considerations of small moment, and reciprocally endeavouring to revive the confidential habits of commercial intercourse, must be the wish of every friend to his country. Commerce, so far from being "a spot on the vestal's robe," is favourable to the cultivation of the virtuous feelings of the heart, and contributes remotely to the improvement of the faculties of the mind; for by interchange of good offices, mutual confidence is inspired, and the productions of different nations are reciprocated: by the collision of different manners, the remotest nations are conciliated, and the more barbarous gradually refined: emulation in scientific pursuits, and in the cultivation of the fine arts, is every where excited, and the general situation of the human race is in a state of progressive amelioration. *Plains unbounded, waving with the gifts of harvest, seas with commerce thronged, and busy ports with chearful toil,* is every nation's bulwark, and every people's glory. Under the bowers of peace are indulged the most animating assurances of future prosperity; and there the harmony of Nature's works is felt. Under a more peaceful order of things, the active principle in human nature would take a more favourable direction; and, instead of cultivating the science of human destruction, we might expect to see new energies of mind called forth, and nations striving for pre-eminence.

nence in the pursuits of literature, and in the efforts of ingenuity and peaceful industry, thus founding their fame in enlarging the capacities of human comfort; a contest as worthy of the enlightened age in which we live, as of the religion which we profess; and with this peculiar advantage attending it, all parties would be successful.

The next event in which we find Sir Robert Peel taking an active part, was the union with Ireland. This measure received his decided support; and being at the head of a large body of manufacturers, and himself deeply interested, his countenance had the best effect in this country. He lamented, however, that the luminous mind of Mr. Pitt could not exercise its full scope, and that, in order to secure his primary object, he felt it necessary to make some concessions to the prejudices of the people in Ireland. By an union of the capacities and exertions of both countries, great commercial advantages would have been derived to the empire. But a free intercourse was forbidden, and they are doomed to remain some years longer parted by restrictive laws and oppressive duties. In the debate on this question in the house of commons, Feb. 14, 1799, after some observations, which regard to consistency induced him to make, he thus continued:

SIR,

"In the year 1785, during the discussion of the Irish arrangements, as they were called, I was a petitioner at your bar against those arrangements with Ireland; and I am warranted in saying, that I carried with me the sentiments of a great proportion of the trading interests of England. The object of those propositions was

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SIR ROBERT PEEL.

to open a freer intercourse betwixt two independent kingdoms; the one possessing great foreign dominions, and an universal commerce; the other possessing no foreign dominions, and very little trade; and, consequently, enjoying separate interests, as they always must, while they have separate legislatures; because they may become separate, in fact. It was apparent, then, that those arrangements, however well intended, would have been prejudicial to the manufactures of Great Britain. The support I have given the present measure, does not arise from a change of sentiments, but of circumstances. This plan embraces great advantages, both political and commercial, which, by uniting two countries into one country, are calculated to add strength and security to the Empire; and is so essentially necessary at this time, when a daring attempt has been made, both by intrigue, and force, to separate the countries, that inferior considerations ought not to weigh against a plan, which bids fair to frustrate such attempts, and to consolidate both the interest, and affections of the sister kingdoms. By an union we shall become one people; and though the benefits in a commercial point of view, will be chiefly enjoyed by Ireland; yet, if an opinion may be formed of the sentiments of the trading body of this nation, from their patriotic and respectful silence, a disposition is manifested to reach out a friendly arm to their distressed brethren, to raise them from their present unhappy state to a condition of ease and comfort similar to our own. This conduct does the British merchants and manufacturers so much honour, that I feel particular pleasure in classing myself amongst that highly valuable and respectable body of men.

“ Though a friend to the principle of the measure, I think it my duty to draw the attention of the house to the sixth resolution. It must be the intention of every one to place both countries on an equal footing; and though nothing can be apprehended unfavourable to this country, during the present low circumstances of Ireland, it may have an operation, at a future time, highly prejudicial to our domestic industry. Each country is to provide for its own public debt; and that of Great Britain being infinitely larger than the debt of Ireland, heavy taxes are necessarily imposed on almost every article of consumption, which has so strong a tendency to enhance the price of labour, that goods manufactured under such a

pressure, cannot be rendered on equally low terms with the produce of labour in places where similar burdens do not exist. Unless this objection be removed, the measure cannot be expected to have the concurrence of Great Britain. I feel it the more necessary to urge this point, having perceived a want of that liberality in the Irish government, which characterizes our own. The commercial intercourse now subsisting betwixt the two countries, has lost every feature of reciprocity; British manufactures being heavily taxed on their admission into Ireland, whilst the goods of that kingdom meet with every encouragement here. Whatever may be the conduct of Ireland respecting the proposition of an union, I trust the firmness of administration will be such, as to refuse all concession to menace and intrigue; and that the aid which may be deemed necessary to extend in future to that nation, will be received as the genuine offspring of affection: I always will oppose the giving much for nothing, when demanded as a matter of right.

“ Having said thus much as a commercial man, I beg the further indulgence of the house as a member of Parliament; though it may be deemed presumption in me to speak on a subject which has engaged the first abilities in this house, and after a display of talents on both sides which never were exceeded. I see, with satisfaction, distinguished members of opposition in their places; because I think that their attendance on great constitutional questions, induces discussions highly useful and gratifying to the nation. I cannot, however, compliment them on the grounds they have taken in the present debate. The interests of Great Britain are so deeply involved in this question; that I did expect the nature, and extent, of the sacrifices to be made on our part would have been strongly laid down, and formed such a contrast to the imperial advantages so forcibly stated by the friends of administration, as to have enabled the house to come to a matured decision on the subject. Not having been so assisted, my first impressions are unaltered; and therefore I shall give the measure my continued support. The independence of the Irish legislature having been unequivocally acknowledged by ministers, as it had been by Parliament, and strenuously insisted on by the other side of the house, I am the more surprised to find, that the measure of union has

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been

been debated by the latter on Irish interest only, as if the question were finally to be disposed of here, without being argued elsewhere.

“ There are scarcely two opinions in this house, respecting the utility of an union at a proper time, and on fair and equitable terms; though several gentlemen have expressed their marked disapprobation of the measure at this period. Considering the state of Ireland, with a weak government, a disunited people, and with the standard of rebellion erected in many parts of it, this plan is calculated to remove such alarming disorders; and the sooner the remedy is applied the better.

“ The manner of bringing forward the resolutions is deemed objectionable. Several gentlemen are of opinion, that they ought first to have been submitted to the Irish parliament, before they had experienced a discussion here. If the union involved in it sacrifices to be made exclusively on the part of Ireland, the complaint would have been just: the contrary, however, being the case, and the concessions confined to Great Britain, such a proceeding would have been highly disrespectful and injurious to this country.

“ The feelings of pride and national consequence have been awakened in Ireland; they cannot reconcile themselves to the loss of their separate state, and distinct legislature: these are valuable privileges, boasted to have been acquired by their own exertion and patriotism, aided by the liberality of the British parliament. But let me ask, has not Great Britain likewise valuable privileges, purchased with the blood of our ancestors? A distinct kingdom, and an independent legislature? A people united, and removed, from every danger, either foreign or domestic? — In forming, therefore, an imperial legislature, Ireland loses no rights which are not likewise surrendered by Great Britain: the distinct kingdoms will be mixed into one compact body, and thereby derive additional strength and security: Ireland will gain by the proposed Union, an *imperial* legislature, instead of a *local* legislature.

“ The small proportion of Irish members forming a part of the imperial parliament is considered by many as a surrender of their independence. That an opinion so unfounded should be entertained by a stranger to the character and constitution of the British parliament does not excite much astonishment; but that it should meet with the smallest countenance from those who have uniformly declared,

declared, that any change in the Irish representation must be for the better, is, I own, a little extraordinary. Every member of this house is a representative of Great Britain, and does not consider his duties confined to the place for which he was chosen. Yorkshire and Lancashire are the most extensive and flourishing counties in England, though individually they are very inadequately represented. When, therefore, the two countries are incorporated, it will be both the duty and inclination of every member composing the imperial parliament, to promote the interest of Ireland equally with that of every other part of the united kingdom. Instead, therefore, of Ireland losing two-thirds of her members, she will increase the number from three hundred to six hundred and fifty-eight; and I shall not be contradicted in saying, if an union should take place, it will be one of their first duties to administer relief, and ameliorate the condition of the people of Ireland, to communicate to them British comforts, and make them as flourishing and happy, as the people of Great Britain are, from enjoying the benefits of a more liberal system.

“ The remarks of the honourable member who spoke first (Mr. Hobhouse) respecting an increase of absentees, merits particular notice. I am ready to admit, to the fullest extent, the injury which has already resulted to the sister kingdom, from this circumstance. In a country, however, governed by equal laws and a free constitution, I see no practicable means of compelling a residence, or removing the existing evil, under the present order of things. The proposed union will have an effect the very reverse of that on which the honourable Gentleman founds his opposition. Scotland, and the parts of England most remote from London, sustain no injury on account of people of rank and property spending a great proportion of their time and income in the capital. Manufactures, and other considerable objects of labour, generally flourish most at a distance from the seat of luxury, and the gay pursuits of genteel life. The want of access to the money circulating in England keeps Ireland comparatively poor and unindustrious. When the British markets are, therefore, laid open, property sent from that kingdom will be returned through the medium of industry, by which an equilibrium will be restored.

“ The mind, unaccustomed to embrace objects of immense magnitude,

nitude, will be assisted by a commercial intercourse. Suppose two houses in business, one of which is of the first respectability, with an immense capital, and extensive dealings in every part of the globe; the other in a comparatively low situation, with but little property, limited credit, and confined connections, and a proposal is made by the former, to take the latter into partnership on equal terms; such an offer never having been refused, we may easily suppose is eagerly accepted: in this case, each party will lose his distinct firm, and the two houses become one. It is unnecessary to ask here, on which side the advantage lies, though both may be benefited.

"The clamours raised against the Union by interested men in Ireland, may for a time mislead the judgment of many people; the delusion however cannot be of long continuance; and a proposition, the most liberal on the part of Great Britain, and on the acceptance of which the salvation of Ireland depends, must be received with sentiments of satisfaction, and gratitude, in the end, when reason shall take the place of passion; when policy shall prevail over prejudice; and wisdom shall govern, where enthusiasm misleads."

This speech, containing a body of plain and manly argument, came home "to the business and bosoms of the people" in both countries. It was circulated with much diligence in Ireland, and is said to have contributed, in a very considerable degree, to reconcile the measure on both sides of the Channel.

In the course of the following year, during the detail of this great national measure, Sir Robert Peel again solicited the attention of the house, and insisted strongly that the advantages which would accrue to Ireland, ought to render it an object peculiarly acceptable to the sister kingdom; that a poor cannot but be benefited by union with an affluent neighbour in free intercourse and equal rights; that the indul-

gences

gences already allowed had, without impeding the prosperity of this country, contributed to the salvation of Ireland; that although the objections on this side of the Channel, in a commercial view, arose chiefly from the *woollen trade*, yet there was another branch of manufacture (the *cotton*) which, engaging as large a capital, and employing as great a number of hands, rivalled in importance this ancient staple of the country; and that, although the regulations respecting the cotton-trade had not been framed according to his wishes, and would materially affect his interests, yet as he would never bring his *individual* in competition with the *general* good, he would give his cordial support to the grand measure.

The magnitude of the national debt, requiring very heavy contributions to be levied on the people, imposes so arduous a task on the minister of finance, that without extensive knowledge of the resources of his country, he would be very ill qualified to discharge with effect this painful but necessary part of his duty. Sir Robert Peel, from the nature of his engagements, as well as from the spirit of enquiry with which he is endowed, has long been in the habit of turning his thoughts to the investigation of the finances of his country, particularly where they are connected with the subject of commerce. He insists that the revenue, so far from being benefited, is proportionally injured, whenever money is taken out of the hands of industry, whilst it is in an active and productive state. That the capital of an individual in trade may, on an average, produce to him 10% per cent.

cent. per annum, and that the nation is at the same time deriving an advantage from the same capital equal to 50l. per cent.; that is, a property accrues to the nation yearly by the employment of a given sum in trade equal to one half of that sum; and that therefore to draw, and spend money from such a source, must either be done with the improvidence of a prodigal, or argue extreme inability in the financier.

A character of so much importance in the scale of society, who by industry and talents had raised himself to high consideration, and who, in amassing a princely fortune, had contributed so much, by the extension of a new branch of commerce, to the national prosperity, could not long elude the paternal eye of the Sovereign. Accordingly, on the 8th of Nov. 1801, we find his majesty conferring on him the title of baronet, as the meed of merit, *sua præmia laudi*; and as a mark of his majesty's approbation of the steady consistency, and unimpeached integrity, which had distinguished every part of his conduct both in public and private life. Distinguished merit is the characteristic of a "noble of Nature's own creating:" *virtus est optima nobilitas*. Sir Robert Peel is an eminent and exemplary instance of the *quisque suæ faber fortunæ*, and of the excellency of the constitution, under which men of talents and industry may advance themselves in life, and by consistency of conduct, and uniform endeavours to promote the best interests of the country, obtain distinguished honours, from the patriotic exercise of a virtuous Sovereign's prerogative.

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If the origin of ambition be the desire, and the object of it the enjoyment of that pre-eminence, which gives dominion over the affections of mankind, it becomes a strong incitement to virtuous action. To be hailed by distant ages as benefactors, "to noble minds is honourable meed." To have lived for those who are to live, when we bend beneath the snow of years, or are gathered to our fathers: to awaken in the breast of remote posterity that glow of grateful affection, which hovers around the tomb of departed worth, and thus to transcend the narrow bourne of present existence, and have a name in future times, is the enviable privilege of genius, and the laudable object of honourable ambition.

The next public act of Sir Robert Peel develops more fully, perhaps, than any other the true complexion of his character, the pure benevolence which animates his bosom; we allude to the bill which he brought into parliament, in 1802, to "Ameliorate the Condition of Apprentices in the Cotton and Woollen Trade." Although human labour has been so much abridged by ingenious machinery, in the former of these branches of our commerce, yet the unprecedented increase which it has experienced within the last fourteen years, arising from these improvements, has given increased employment to many thousands of poor persons, mostly children taken from work-houses in the capital, and other parts of the country.

These children were a burden to their respective parishes; and in order to be relieved from the expence of subsisting and supporting the needy part of them

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and their families, the overseers of the poor often forgot the tender offices of humanity, in their eagerness to exonerate themselves from the maintenance of these unfortunate infants. Accordingly they were frequently sent to factories, where no accommodation was provided for them, no attention paid to their morals, and where they often contracted infectious disorders, the consequence of excessive labour, of unwholesome food, and of the want of cleanliness. Sir Robert Peel had long lamented the existence of these evils, and it is one of the highest satisfactions of his life that he has been instrumental in lessening the sum of human misery. It has ever been his opinion, that children ought early to be habituated to industry, and, under proper regulations, might be taken from parts of the kingdom where no employment offers, to situations more favourable to commerce. Although in this country, where every social virtue is cherished, many instances have occurred of masters treating these parish-apprentices with parental care; yet it cannot be denied, that in their deserted condition, deprived of the tender solicitude of a mother, and bereaved of the protecting arm of a father, the motives of interest in the employer often blunted the best feelings of humanity, and made the patronage of these orphans and fatherless well worthy the benevolence of *that character*, whose pride it has ever been to befriend suffering humanity, and especially to place these helpless innocents within the peculiar protection of the law.

Sir Robert Peel had been long preparing the way
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for this general reform, by introducing salutary regulations into his own factories; limiting the hours of labour, that the growth of the children might not be impeded; providing them proper nutriment, insisting on the observance of cleanliness in their working-rooms, their persons, and sleeping apartments. He ever considered these unfortunate and deserted beings as a part of his own family, and felt it incumbent on him to afford them instruction, both religious and moral. He has, therefore, for many years employed masters in the working-rooms, to whom each apprentice reads at least one lesson every day. In this practice of uniting mental instruction with labour, by an inconsiderable daily sacrifice of time, his most sanguine wishes were realized. Supported by this experience, after meeting with opposition from some who were impatient of any restrictions, and from others whose feelings were more compassionate than their judgment was informed, he succeeded by perseverance in obtaining an act passed for the preservation of the health and morals of apprentices in the cotton and woollen factories. And, convinced of the practicability as well as utility by the experiment made by Sir Robert Peel, it is hoped that the legislature will extend its protection to other classes of the poor, and at once promote public good and individual happiness, by regulations adapted to their respective situations and pursuits.

The cotton-trade has been so frequently alluded to, and is under so many obligations to the talents of Sir

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Robert Peel, as well as an object of so much national importance, that it will require no apology for interweaving here a short abstract of its history. Lancashire is its emporium; and although the adjoining counties, and many parts of Scotland, participate in it, yet their combined amount is trifling, compared with its magnitude in the district to which we allude. Providence has not bestowed any large portion of fertile land on this part of the kingdom; but that deficiency has been amply compensated by abundance of coals, pure water, and powerful streams, without which factories cannot flourish. The barrenness of the soil is here concealed by the great number of handsome houses and neat cottages that attract the eye in every direction. Sir Robert Peel having engaged early in commercial pursuits, had acquired, when a very young man, not only a perfect knowledge of the various branches of the cotton-trade, but a very general acquaintance with the fundamental principles of commerce, in its broad scale, as a national concern.

This great object, inconsiderable on his first connexion with it, but seeming to grow with his growth, cannot but afford him a subject of just exultation, when he observes, that by the industry, ingenuity, and capitals employed in it, by himself and others, it is now become one of the great sources of national wealth and prosperity. But how enviable must be the enjoyment of his reflections, to witness the subsistence, affluence, and happiness diffused among the numerous families employed in his works, entrusted with

with his property, and participating of the fruits of his industry.* He seems to have considered the work-people employed by him as his partners, and would long since have withdrawn from these extensive concerns, had he not conceived himself of more essential service to the community, whilst so engaged, than he could possibly have been in the shades of retirement. How often has he been heard to say, that one of the greatest satisfactions of his life arises from the persuasion that thousands are more benefited than himself by the active state of his capital! The poor acquire through this medium every necessary and convenience which can contribute to human comfort: the master cannot enjoy more, and is incumbered with apprehensions and anxieties to which the former are strangers!

The extent to which the cotton-trade may be carried cannot perhaps be defined: the uses to which it is applied, and the various parts of the world into which it is introduced, have multiplied so rapidly, as to afford strong ground to hope that it has not yet grown much beyond the state of infancy. Its effects, in a national point of view, conduce so highly to the national prosperity, that our foreign rivals, deeply impressed with its importance, view its progress in this country with envy and regret. Timid minds only superficially acquainted with the various circumstances essential to success in it, have given way to unfounded fears of rivalry, and apprehend that we shall soon

* The number of persons employed by him is not fewer than FIFTEEN THOUSAND.

lose our pre-eminence in this valuable traffic. Sir Robert Peel is remarkable for his confidence in the fallacy of these fears, contending that, as long as it receives the protection of government, it is fenced round with too many advantages to be easily diverted from its present channel. The nature, habits, and ingenuity peculiar to this country, are strong barriers which will never permit these suppositions to be realized. The liberal policy of this kingdom, and its free constitution, sanction, protect, and encourage men employing princely fortunes in trade, and enable them, with credit to themselves and advantage to the country, to push their commercial enterprizes to an extent unknown, and not to be attained in any other country. The capital employed in this trade, and in the different branches connected with it, and dependent upon it, is at least TWENTY MILLIONS STERLING; and the people engaged in and deriving support from it, are not fewer than EIGHT HUNDRED THOUSAND.

The rapid progress of the cotton-trade was greatly assisted by ingenious improvements, invented by the unrivalled talents of the late Sir Rich. Arkwright. But his complex machinery has been since so much simplified, and at the same time rendered so much more productive, so many improvements have been added, combined, and made to assist each other, that it now derives a great share of its practicable utility from the ingenuity of other hands. So circumstanced, so established and protected, have we any thing to apprehend from foreign rivalry? In the year 1780, the quantity

tity of cotton-wool imported into Great Britain amounted to *five millions* of pounds weight; but from the average of the last three years, it may be stated from *forty to fifty millions* annually. Very little of this immense quantity is exported in an unimproved state. Ireland is provided with a little, and small quantities are occasionally sent to the continent.

There are no documents by which can be ascertained with accuracy the value of cotton goods manufactured for home and foreign consumption. About *five millions* of pounds of twist, in a state partly manufactured, are annually exported to the continent and Ireland. Suppose every pound of cotton is worth, on an average, when imported, *eighteen pence*, and when consumed at home, or sent abroad in a manufactured state, that it is worth *eight shillings*, the advantage to the nation will not be much less than FOURTEEN MILLIONS STERLING ANNUALLY. How much of this immense sum reaches his Majesty's exchequer, through the medium of duties, and the consumption of exciseable commodities within the year in which the return is made, it is difficult to say, the only direct taxes being laid on cotton goods when printed, which are returned to the merchant on exportation. Sir Robert Peel's house pays upwards of FORTY THOUSAND POUNDS annually to the excise-office on printed goods.

When our local advantages are duly appreciated, as well as our knowledge, capital, and habits, it will be seen that this great national object affords a resource of a permanent nature, likely to increase, and

promises, to operate powerfully in the commercial scale, so as to incline the balance of trade with other countries in favour of our own. Sir Robert Peel has uniformly opposed, in parliament, every attempt to lessen the consequence of the labour employed in producing articles of manufacture for foreign markets; and contended, that our maritime strength and amicable intercourse with foreign powers must be greatly promoted, by the number of seamen necessarily employed in such intercourse, and by our ability to accommodate the wants of foreign nations. There are many circumstances which render the supply of corn raised in the empire inadequate to its consumption: increased population is one; another, more preponderating, is the accumulated wealth of the country circulating freely through the different orders of society. Every man, under our excellent constitution, is at liberty, within his own means, to choose his own food, and the condition of the mass of the people being much improved, the consumption of animal food, which may be considered comparatively as a luxury, is greatly increased within the last twenty years. The quantity of grass-land has kept pace with it, and the plough has become proportionably inactive. This change is not to be regretted, whilst one individual, by his industry in manufactures, is able to procure for us from foreign store-houses, in exchange for his labour, as much corn as three men can raise by their united labour in farming districts; which is actually the fact.

In public life a man but very partially develops his character.

character. He steps forth from his retirement prepared to meet the eye of the world; and his actions having an ultimate reference to its approbation, every attitude is constrained, and every movement circumspect. It is only in the shade, in the daily occurrences of domestic occupation, that he throws off his disguise, and discloses his form and substance. Among his servants he appears in his undress: he neither simulates nor dissimulates before them. Investigate the avocations of the day, and go into the walks where his evenings are spent, if you would delineate the features of Truth and Nature.

Sir Robert Peel is in his person tall, manly, and well proportioned. His eye, when he speaks, lights up his countenance with peculiar animation. His address is affable, unembarrassed, and very engaging. Unaffected and unassuming himself, he possesses, in an eminent degree, the pleasing art of dispelling, unperceived, the diffidence of strangers, and by adapting himself with great facility to the circumstances of others, renders all pleased with his society, by rendering them pleased with themselves. Thus, the friend of merit, however humble and unadorned, he is equally disposed as competent to resist the insolence of oppression, and to mortify the arrogance of self-sufficiency.

In conversation he is very attentive and communicative, relishing extremely sallies of wit in others, and is not infrequently very happy himself in repartee. Although he has greatly improved his intellectual faculties, by an extensive acquaintance with books, particularly

ticularly on the subject of the history, commerce, and constitution of his native country ; yet it is evident, that his mind has derived its chief advantages from an attentive observation of men and manners, which probably has not a little contributed to give novelty and originality to his ideas. Being much conversant with the world, and having had transactions with every class of society, he has acquired a very quick perception of human character, without imbibing the narrow prejudices and suspicious circumspection usually attendant on such various intercourse. Colloquial discussions on the phenomena of nature constitute his chief delight ; and to an early habit of abstracting and generalizing his ideas, he unites the curiosity of a naturalist, and the eye of an acute observer.

Never disdaining to learn, and as little solicitous to conceal his ignorance, as unambitious to display his knowledge, whenever a new idea of importance is offered, his mind eagerly embraces it, and revolving and presenting it in different lights, seldom dismisses it until he has made himself perfectly master of, and perhaps improved it.

With concerns so extensive, branching out to such distant parts of the kingdom, it might have been expected that this multiplicity would have distracted and absorbed all his thoughts ; especially when it is considered, that the principal direction of one of the first concerns in Europe has been intrusted to his management. The more attentive observers discovered with astonishment that the different branches of the cotton-trade, usually engaging the attention
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and capital of five or six distinct houses, are united and brought into a focus by the admirable system founded on practical knowledge, which Sir Robert Peel originated, and from which he has never departed : a system so appropriate and simple, that this immense commercial machine is directed with ease, and the parts of which it is composed are so entirely fitted to each other, that each separately derives strength and utility from the rest. In fine, it has often been remarked with surprize, that always easy and unembarrassed, he betrays neither care nor anxiety.

Business carried on so successfully, and to such an extent, required the aid of men of talents ; Sir Robert Peel has accordingly evinced considerable knowledge of human nature, in the choice he has made of the confidential persons he has attached to his concerns ; and the considerable fortunes that have been made by them, unequalled in point of numbers and extent in any other private establishment in the kingdom, are unanswerable proofs of the merit of the agents, as well as of the liberality of the employer. Under such apparent pressure, the mind was but little fettered, and a considerable portion of time has been bestowed on intellectual pursuits. When the enterprizing traveller enters the unexplored desert, he requires the incessant exertion of his ingenuity and vigilance to discover and keep in the right path : conscious of the difficulties surrounding him, he looks on every side, and surveys the vast unknown with an anxious eye : the uncertainty of connections, the defalcation of friends, and

the treachery of servants, have deterred thousands from the attempt, or exposed them to certain failure. His first success, however small, is very encouraging to him: a dexterous escape from some precipices, and unremitting abstinence from some indulgences, which had proved fatal to others, inspire him with increasing confidence in himself; till having explored the dangerous way again and again, and become acquainted with all its bearings, he is enabled to point them out to others, and thus renders an essential service to a community interested in the discovery.

With the utmost liberality towards those who differ from him in religious opinions, Sir Robert Peel is the decided supporter of the established church. Sensible how much religion contributes to uphold the fair fabric of social order, he has given every encouragement, by liberal and undeviating example, to promote religious impressions among his work-people. By his regular attendance on divine worship with his numerous family of children and domestics, he also excites among his tenantry a more lively interest in their respective duties. When the superior classes of society, by their example, give consequence to the *decencies of religion*, and manifest themselves a real and predominant solicitude to strengthen its hold upon the human heart, they promote more essentially the amelioration of the general mass, than by the endowment of hospitals, or the augmentation of the penal code. It is only when the nerve of virtue is relaxed among the great, that the contagion of vice descends with accelerated violence among the imitating

ing multitude. Every noble mind, therefore, feels it an incumbent duty to give support, by precept and example, to the interests of religion.

To detail all the private and public acts of benevolence, as well as the moral virtues, of Sir Robert Peel, would give this memoir too much the air of a panegyric,* which aspires only to be a collection of facts, from which the reader may draw his own inferences. As the merit by which he acquired made him worthy of his fortune, so the use which he makes of it, in communicating the means of comfort to all around him, exceedingly endears him to a very extensive circle, and makes him worthy of the honours which have been bestowed on him. Although he has long ceased to regard the accumulation of wealth as productive of happiness, except as the means of doing good, yet he has not lost the habit of minute attention to his finances. His mansion is the residence of hospitality, but unencumbered with any ostentatious display of retinue. He never retires into the impenetrable recesses of his house, inaccessible to the modest petitioner, and abandoning every species of exigence to the care of Providence; but his ear is at all times open to the suit of the meanest, and none ever retire from his gate before their wants have been listened to.

All public institutions of extensive utility find in Sir Robert Peel an active and powerful patron. Among others we distinguish the following: Christ's Hospital, of which he is a governor; the Literary

* *Integritatem et abinentiam in tanto viro referre injuria virtutum fuerit.*

Tac. Vit. Agric.

Fund, of which he is vice-president; and the Society for bettering the Condition of the Poor, the fund of which he augmented in the year 1801, by a donation of *a thousand pounds*. He has been lately chosen, in the most flattering manner, president of the House of Recovery in Manchester; and he makes annual donations of large sums to the poor of Tamworth, in Staffordshire, as well as to those of Bury, in Lancashire.

Among innumerable acts of benevolence which delineate a character in more forcible as well as intelligible colours, than any flourishes of the pencil, the following, as remarkable for the delicacy of the manner with which the value of benefits may be enhanced, as they are unparalleled for the substantial liberality with which enlarged benevolence can confer favours, deserve to be distinguished. A rectory on his estate having become vacant, he solicited the chancellor, with every prospect of success, to bestow it on the Rev. James Hargreaves, A. M. a gentleman every way worthy of his patronage, whose amiable manners conciliate the esteem of all who share his acquaintance. The seals, however, having been suddenly entrusted into the hands of commissioners, the desired appointment did not take place. But to alleviate the mortification of disappointment, Sir Robert Peel purchased for, and presented his friend to a living of equal value.

Three years have not elapsed, since a house of the first consequence in the cotton-trade, by imprudently extending its speculations beyond its capital, was, from
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some unforeseen circumstances, on the eve of bankruptcy. Informed of their pressing exigency, and convinced of the honour and integrity of the parties, Sir Robert Peel rescued them from their impending calamity, by an immediate loan of fourteen thousand pounds. Reluctant favours are ungracious, humiliating, and often render an obligation useless:

Gratia ab officio, quod mora tardat, abest.

But how affecting to a feeling heart are the grace and kindness with which promptness a thousand-fold enhances the value of benefits! The seasonableness of this accommodation, more perhaps than its magnitude, effected their deliverance. There is also a dignified disinterestedness in this benevolent act, which the more it is considered, excites the greater admiration. This house had been long an obstinate rival to his own, and an opportunity now offered of witnessing its fall, and of rising on its ruins. But Sir Robert Peel, rather than elevate himself by the misfortunes of others, generously extended the hand of friendship, and nobly supported his competitor.

The affluent enjoy some privileges exclusively their own; of these the luxury of relieving distress is the most enviable. The widow's tears, and the orphan's prayers, are a feast of which they only participate in any considerable degree. It has been doubted, whether any virtues exist in those bosoms in which benevolence is a stranger: perfect they cannot be, and exalted they will never seem, whose hearts are not warmed with the "milk of human kindness." "Sweet mercy is nobility's true badge." As the confluence
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of drops makes up the " multitudinous ocean ;" so the unremitting, but unostentatious " current of daily kindnesses, incessantly flowing and gliding in silent secrecy along the private walks of life, exciting neither the notice nor the applause of the world, pours an unobserved but copious tribute into the store of human comforts."

Very few (not four) years since, a family, consisting of two sons and three daughters, all whose property, which was very considerable, had been embarked in trade, was reduced, by adverse and unforeseen circumstances, to a complete wreck: the daughters having entrusted their property, which was not less than five thousand pounds each, to their brothers, participated in their misfortunes. Sir Robert Peel, with his characteristic liberality, respecting " the Corinthian pillar of polished society even in the dust," obtained an honourable and lucrative appointment for each of the sons, and presented a thousand pounds to each of the daughters!

These are plain unvarnished facts, which panegyric cannot embellish, nor malice attribute to unworthy motives. This is a species of benevolence, which publicity cannot gratify, nor the voice of fame flatter: with a noiseless and unostentatious industry it seeks the sequestered walks of misery, surprises modest worth with unsolicited kindness, bids misfortune be comforted, and plucks from the bosom of sorrow the thorn of affliction. Escutcheons may emblazon, and monuments may vie with each other in perpetuating a name; but there is no inscription so eloquent as
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the silent finger of charity pointing to the noblest of all mausoleums, the " orphan paying a grateful visit to the grave of his benefactor, and dropping the tear of filial sorrow over the spot where his father sleeps."

Many other instances of delicate and liberal benevolence are here omitted, as much for the sake of the beneficiary as of the benefactor; and we shall here close our memoir, conscious that we have already placed before the eye of the public such a collection of facts, relative to his public and private life, as will enable every reader to form, perhaps, not a very inadequate estimate of the character of Sir Robert Peel.

HON. WILLIAM CORNWALLIS,

ADMIRAL OF THE BLUE, REAR ADMIRAL OF ENGLAND,
AND COMMANDER IN CHIEF OF THE CHANNEL FLEET.

" VIRTUS VINCIT INVIDIAS."

NATURE has not only pointed out to individual animals, but even to whole societies of rational beings, the best means for achieving their protection and defence. To one nation she assigns broad and rapid rivers as boundaries, which may not be passed with impunity; to another, sands and deserts, where invading armies are doomed to perish by hunger, or by thirst; to a third, high and almost inaccessible mountains, which cannot be scaled without immense difficulty and danger on the part of the assailants.

To this highly-favoured country she has been eminently bountiful, not only by a felicitous disjunction from the neighbouring continent, but also by a
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position peculiarly suitable for navigation and commerce, and above all, by the intervention of the ocean, which, environing us on every side, points out that element on which we are best calculated to contend and to conquer.

This obvious truth has been known and acknowledged from the earliest periods of our history ; but unhappily, until a recent epoch, it was not always steadily and uniformly acted upon. Our Edwards, and our Henrys, smitten with a love of glory, and swayed by the spirit of chivalry, rather than by the dictates of sound policy, conceived ridiculous pretensions in respect to foreign empire, and, as kings of England, wasted the blood of their feudal followers (for regular armies, as well as regular fleets, were then unknown), on purpose to attain a diadem, which would have rendered their native dominions a province to France ! Even in latter times, statesmen, who never viewed the ocean but when contemplating it from their castellated mansions in the maritime counties, and never were borne on it, but while rapidly wafted in a packet across the straits of Dover, have been miserably ignorant in respect to the true strength, natural defence, and potent resources of our isle. Lifted to power, on the obsequious back of party, and retaining their exalted station by the display of a gaudy and unsubstantial eloquence, they forgot the genius of the nation which they were unhappily destined to rule, and, intoxicated with the cup of ambition, dreamed of achieving conquests on a new element.

But,

